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**Letter Writing, How it may Become a Plague and a Nuisance.**

THE MOST DREAD OF ALL LETTER RECEIVERS—THE PRESENT OF THE UNITED STATES AND HIS CORRESPONDENTS.

Heads of States are not by any means exempt from one of the plagues by which ordinary mortals are in the present day so much tormented. Letters are delivered in the most exalted places. Indeed, the postman knocks upon more frequently at places than at the cottages of the poor. In a trustworthy French chronicle of the German occupation of Versailles it is set forth that one of the daily tasks of the King of Prussia consisted in writing and annotating the numerous letters of courtesy, remonstrance, reproach and often of insult directed to him from all parts of invaded France. In one epistle from Strasburg he was styled "Sire Bombardeur," and was threatened with divine vengeance for having caused so many fine buildings and so many unfortunate inhabitants in the capital of Alsace to be destroyed on the margin of his letter. "Je ne l'ai jamais dit." A third correspondent, better acquainted with the English language than with the rules of politeness, described the venerable monarch on the

subscriptor of his envelope as "Old rascal." What was most astonishing in the matter was that not so many letters were forwarded to the Prussian King as that he should have taken the trouble to read them, and even to take down on many of them materials for a reply. But for one who possesses a genius for work no sort of labor that lies within the sphere of his duty is too insignificant; and the Emperor William is by no means the only ruler who makes a point not only of reading all the letters addressed to him, but in many cases of answering them.

A CONTRAST OF CORRESPONDENCE.

There are but few if any countries in which more letters are posted than in the United States of America; and it is asserted by a Washington journal, which is in all probability well informed on the subject, that the President of the United States "receives more letters a day than any other individual in the nation." Every mail brings him a large batch. The letters, too, are upon every conceivable subject. The published extracts from the correspondence addressed from various parts of France to the Emperor William at Versailles seem to show that no one wrote to the chief of the Prussian armies on any subject but that which was, as a matter of course, occupying at that moment the heart of every Frenchman. The writers, however, who poster President Hayes with their effusions are far from confining themselves to any one topic. Invitations, criticisms on State policy, theories of government, requests for pecuniary aid, petitions for clemency, good wishes and sound advice find expression in the innumerable messages received daily by the head of the American republic. Many innocent minded persons send their photographs and a few of the photograph sections do not content themselves with enclosing their own "counterfeit presentment," but wish to know what the President thinks of the likeness. Others are troubled with second thoughts, and, posting the first photographic impression, write in hot haste to beg that it may be placed in the President's album by means of a successful print, which is duly transmitted. A gentleman from Vermont, whose urbane, as set forth by himself, consisted in his having lived seventy-four years, during which lengthened period "he was worked hard and zealous by cherishing the public welfare," wrote some of the photographs of himself, and in the desire he had long entertained, and now proposed to gratify, of taking up his residence in the midst of the Presidential family. Having arrived in Washington, he had now, he observed, an opportunity for carrying out his cherished design, "unless some unusual providence prevented." In the case of the shape of foresight, as exercised by the President, did naturally prevent. In vain did the gentleman from Vermont protest that he was a "strictly temperate man," and that he "entertained great aversion to the bottle." In vain did he plead that his object in pressing his request was not economy, but a sincere wish to express to the President in a friendly and personal intercourse, the admiration he felt for the course of conduct he had hitherto pursued. Thereby was some where said that the surest way of obtaining an invitation is to "ask to be asked." But this simple stratagem failed in the case of the Vermont. The President remained deaf to his appeal, though he was assured that it proceeded from an "unknown but patriotic citizen," who would come directly alone, and

who was convinced that he could not say where else felt "so much at home."

A LONDON LETTER WRITER.

Not is the President troubled by American correspondents alone. Letters reach him constantly from the other side of the Atlantic, and especially from England. One of the President's correspondents, who, it is gratifying to hear, signs himself "A Londoner," calls upon the President, as chief of a "free and humane" government, to issue a proclamation prohibiting under penalty of death the "killing of any of the feathered tribe, any dog, or even a rat or mouse." The President's London correspondent is apparently an anti-violenceist of extreme views. At first sight he might be taken for a vegetarian. But vegetarianism is opposed above all to the slaughter of cattle; whereas the daring reformer who would make the shooting of partridges a hanging matter, and for every mouse slaughtered would take the life of a man, restricts his sympathy to birds, dogs and the commoner sorts of vermin. He forgets, however, that the consequences of act, for a time, being killed might in the end prove very injurious to the protected ones themselves. A reaction against the movement for allowing birds, dogs, rats and mice to exist unharmed would ultimately set in, and there would be a considerable chance, not, perhaps, that birds or even dogs, but at least that rats and mice, would in some summary and comprehensive manner be exterminated; for if animals were no longer destroyed they would multiply to such a point that life would be rendered impossible to human beings. Long, however, before that state of things could arrive the Londoner and his theories would have disappeared from the world, as unworkable the unfortunate President of the United States will continue, no doubt, to receive from his indafatigable correspondent suggestions for sacrificing, in accordance with the true fundamental principles of vegetarians and of anti-violenceists, man to animals.

The requests for pecuniary aid reach the President in large numbers and are readily believed. But applications of this kind from "unknown but patriotic citizens," may in most cases be left, without inordinately answered. The letters chiefly to be dreaded are those which must really in some form or other be replied to; and the President of the United States is the only person who must feel that the task of reading and answering letters is one which is becoming so severe that in its present shape it can no longer be borne. The evil, it is true, tends in some measure to remedy itself. Letters, as they have become more numerous, have at the same time become more short and to the point. If a man of business were to answer letters at such length as would at one time have been expected, he would find himself occupied exclusively in letter writing, and would be unable to attend to the subject matter of his correspondence. With the gradual diminution of rates of postage a case may be made for the length of letters has taken place. It is true that idle persons, whom the cost of postage formerly prevented from indulging too frequently in useless correspondence, are now no longer kept back by an ignoble fear of expense. But such letter writers as flourished in the days of Richardson, when the dimmed epistles of a Chrisna Harlowe and her friend Miss Howe were not thought unreasonably long, are happily no longer to be found; while a Lovelace

is at the present day, instead of covering several pages of note paper with ardent protestations, would send telegrams, and profiting by our improved means of communication, visit the object of his pursuit in person. The introduction of telegraphy has had an important indirect effect in simplifying and shortening correspondence. It has led to the replacement of long and formal letters by short, informal and sometimes rather abrupt communications in the "note" form. The pleasure of letter writing, too, has lost some of its virulence through the gradual adoption of post-cards in lieu of letters, and the President of the United States might get rid of some portion, at least, of the burden of letter writing now weighing upon him if he were to make it a rule to answer no correspondence but such as are addressed him in telegrams, and to reply to these by post card alone.—*Pall Mall Gazette.*

**Ancient Penmen of Olden Times.**  
BY O. H. SHATTUCK.

It was not on the occasion of this further trouble you with sketches of kind, your list of contributors having so largely increased and their contributions on live subjects of so much more interest; but seeing in your last number a photo-engraving from a work of Eleazar Wigan, unaccompanied by any notes of the man, I enclose the following. It was my sorrow of his birth or parentage, but have been informed that he had not only the appearance of a gentleman in his conduct and behavior, but he was also a general scholar. These qualifications doubtless rendered him respectable to his friends and acquaintances in general, so that what Mr. Cooke says of him, in a copy of verses presented to his book entitled "Morals, or the Muse's Spring Garden," ought not to be looked upon as a mere compliment, viz.:

"To you rare commander of the quill,  
Whose wit and worth, deep learning and high skill,  
Spoke you the honor of Great Britain Hill."

So far as is known, he published but one copy-book from the rolling press entitled "Practical Arithmetic," wherein the titles and principal rules for common arithmetic are exhibited, and adorned with flourishes by command of hand.

It contains thirty folio plates, and was engraved by J. Stuart, who, I believe was the best engraver of writing in England at the time, but was excelled afterwards by his apprentices, the celebrated Mr. George Bickham.

The aforesaid book has Mr. Wigan's picture at the beginning of the book with this motto on the top, *perit et scribitur*, and this is the best engraver of writing in England at the time, but was excelled afterwards by his apprentices, the celebrated Mr. George Bickham.

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## THE ART OF PENMANSHIP.

Inscribed to the author of "THE PENMAN'S ART JOURNAL."

BY OLIVE K. PAINE.

When from the night of chaos sprang  
A universe at God's behest;  
And at the start of morning sang  
His wondrous love and majesty.

A prophetic breeze spoke  
That first the brow of Eden fanned,  
Of Art, sweet Art, the steps to tread  
That bound the imprisoned mind of man.

The music fell with rapturous chime,  
And hushing words the echo bore,  
Till human souls by faith anshine  
Trod with the bliss a fairer shore.

And sculpture trod the mountain pile,  
To ever her fair forms of grace;  
The marble rose and flabbed ere while  
Glad wonder o'er Creation's face.

And Architecture brot her skill  
On forest fane and city dome,  
Till every vale and slumbering hill  
Enshrined the stately apex of home.

And painting gladd her radiant soul  
With living hues of vale and stream,  
While radiant smiles of beauty stole  
Around her like a fairy dream.

But to the Pen, the wondrous Pen,  
Endowing Thought with life and thought,  
Bore off the earthly diadem  
That to earth's proudest gift belonged.

For mightier than the battle sword  
It moved beneath the golden sphere,  
And radiance round its sword-point beamed  
To light the gloom of future years.

Clear minds held Liberty and Law,  
Strong hearts bled and hands peace-offerings bore;  
And myriad cities enshrined now  
"Good will to men" in one and where.

Rainbow grandeur rose to shine,  
And Peace attended her Ury,  
Till glowed upon Religion's shrine  
Her lights of genius, and of fire.

And burning words electric shone  
In mystic ether each throbbing hour,  
And radiance round its sword-point beamed  
To light the gloom of future years.

Oh! master hand! that wields the pen  
Till mail-knives form of beauty start;  
Till doves upon our waiting pen  
The glories of the realm of Art.

Oh! glow of soul! whose earnest shaven  
Till the golden form of beauty start;  
Bright be the page the angel leaves  
Recorded with thy loins and light!

And fair the tracing of thy name  
On God's eternal sky of love,  
Anointed in the stars of fame  
That shine upon thy soul above!

Fittsford, Vt.

## Spelling Penmen.

Some persons assert that penmen, as a rule, are illiterate, and that this illiteracy is partially attested by poor spelling. It cannot be that this charge is well founded. Incorrect spelling is not enough anywhere, but when it appears coupled with penmanship so good as to attract special attention, an error in spelling which in ordinary writing would not be noticed will stand out prominently and make its author appear ridiculous. It behooves penmen, therefore, to take special pains to guard against slips. If, in such a paper, a good penman, he must not shrink from becoming a "speaking picture," it is unwise in this way.

English orthography is irregular and anomalous, and it may be more difficult for some to learn than for others, but if one has enough perseverance and application to make himself a good penman, he must not shrink from the task of also making himself a good speller. His practice in plain writing should be a constant lesson in spelling. By spending an hour or two each day in copying from a printed book or paper, paying particular attention to spelling, capitalization and punctuation, and writing more and more correct grammar and spelling than he would in twice the time spent in studying the grammar, rhetoric and spelling-book in the old-fashioned way. No exercise can be more useful than this, and the young readers of the penman's column are earnestly advised to adopt this regular practice. If the penman will not shrink from correct spelling or good grammar, which may or may not be true—let it not be true of our successors.

Poor spelling may not be a mark of illiteracy, but many consider it such. How can any one with any ambition to appear well known intelligent person, be satisfied to write

a word incorrectly perhaps thousands of times in a whole life time, when by fixing his attention on the word three minutes, and writing it correctly a dozen times, he could print it so indubitably on his memory that he would never forget it? To become a good speller is not the work of a day or of a week. We gather words as the miser gathers pennies, and just so sure as he is to accumulate dollars, so sure is he to become masters of a large vocabulary by that process. By acquiring a few new words—spelling and significance—every day, how rapidly we should add to our knowledge of language, day by day and year by year. A sudden reward, quickly formed and as quickly forgotten, is not the solution of a problem, but a definite plan, a little each day and that little always done, is the secret of success, in this as in every thing else.

The true way of learning to spell is by writing the words. We recognize printed words as we do persons, by their appearance, or we know the features of the face, the features of whom we meet for the first time, and recognize when seen again, so we should notice the features—that is, the letters—of new words, and it is just as easy to remember the letters in the one case as the features in the other. Oral spelling is beneficial, but it is not the best method, and hence, it is not to be practiced.

Fellow writers, let us redeem ourselves in this respect in the estimation of an intelligent community. Good penmanship is not a mark of ignorance in all cases, and should not be in any. A page cannot be truly beautiful in the eyes of cultured people when marred by misspelled words and ungrammatical sentences.—*The Home Guest.*

## The Mysteries of the Dead Letter Office

Furnish Carlton Hughes the material for an interesting lecture, which he delivered in Washington recently. He has been a clerk in the office. The first unauthenticated dead letter was mailed November 22, 1777. To-day, 18,400 pages of 16x22 ledgers, are required annually to keep a record of the business of the office. About 10,000 letters are opened daily, and the money contained in them averaged \$8.00 per letter. Each clerk can open 1,000 to 1,500 letters daily. In telling how letters came to get into the dead letter office, the lecturer said that misdirections and non-postage were the principal causes. He described many of the problems and cryptographies which the office is obliged to solve and decipher, the most notable of which are the following, as reported in the Washington Post:

"A gentleman traveling on business sent a letter containing \$1,500 to his wife at home. By some unaccountable neglect he sealed the envelope and deposited it in the mail without a postmark. The letter was opened at the dead letter office, we found that he had written but a few lines, announcing his determination to go further south, not mentioning any probable destination, and signing the name 'George.' There was no clue to trace the wife, and but a slight one to the wife's mother. The letter was sent to the city where the wife was mailed with the request that the various hotel registers examined, and report to us the names of all persons recorded as 'George' on or near the day during which the letter was mailed as recorded in the envelope. He found thirty-two of that name, ten of them residents. The remaining twenty-two he lost to her only child, a mere boy of fourteen, who had gone into one of the interior towns of New York State to obtain employment, and had been taken sick. The letter had been returned to the dead letter office endorsed 'not found' and search was then made for the mother, whose name was Smith. This was all the clue to the lady. The New

York postmaster could give no help. The letter was carefully examined, and it was discovered that the envelope used was one which had been previously spoiled, and when used by the widow had been turned wrong side out, and thus directed to her boy. In this envelope was a monogram, and in a corner a surname closely written. Searching a directory for a name and initials which coincided with those of a well-known New York lady. The envelope was sent to her for inspection, and she remembered that she had thrown it out of the window. The question was, who picked it up? The lady told the circumstance to some friends, in the presence of a servant. The lady told her mother that she had seen a woman pick it up and this woman lived in a tenement near where she did. The matter was further investigated, the woman was found to be the looked-for widow, and her money returned. In the meantime her son had been sent home by some kind friends, and had sickened and died.

## Anniversary and Graduation Exercises of Packard's Business College.

It is Mr. Packard's custom to combine the anniversary and graduating exercises of his college. The exercises were held last night just before the holidays. Ordinarily the exercises are held in the college rooms, which are capacious, accessible and in every way appropriate. This year they were held in Chickering Hall on the evening of Friday, December 13, and the occasion was a memorable one. The hall was filled with more than usually intelligent audience, and the entertainment came up to high-water mark. The music was good, and the speaking was good; and there was an air of homeliness and respectability about the whole affair that was very pleasing.

Mr. Packard's Business College was upon "The Value of a Knowledge of Commercial Law in the Business Man," and was devoted to an examination of education as it is conducted in our public and private schools, colleges and universities, and as it should be conducted in business colleges. As we all know, Mr. Packard has a high conception of his own work and of the field which it should occupy, and he has been successful in the career and enthusiasm which he has claimed that, with all their drawbacks and necessary limitations, the business colleges of today were doing much of the most important work of education; that "by devoting their efforts to the special studies applicable to business—studies most neglected in the classical schools of the country—they have earned the right to a participation in the honors awarded to educational work, and through the efficiency of their training have forced a recognition, not only from the public when they have served so well, but from the institutions of general culture, which to retain their high position, are very generally and very wisely establishing separate departments for commercial branches."

He made a strong point upon the unreasonable demands made upon business colleges to furnish their graduates with lucrative positions, although he did not, as he might have done, give the reason for this false position, viz., that the education of the country is upon which the shoddy institutions depend to fill their coffers. In regard to the argument sometimes used against business colleges that they are "glutting an already overstocked clerk market" he said, "If the clerk market is really overstocked, and I don't doubt it, the remedy is not more clerks, but rather the other channels of employment, the reason is not because the idle ones have been too well trained in the essential duties of business, but rather that they have been too poorly trained, or not trained at all. I have no doubt of the truth of the stories that are told of the education of the country, and I will say no newspaper advertisement for a clerk will elicit: but the reason is obvious, and the statement can best be answered by an assertion that I will here make, viz: that during the past twenty years of my labors in this city, there has never been a period when I could not find a clerk, and I am not now in a fair position for a well-qualified and well-entitled clerk. But after all, this is a matter which interests me only incidentally; for in the first place, I am not running a clerk factory, and next, I claim to have no responsibility aside from that which covers the hon-

est discharge of my duty as a schoolmaster concerning the wisdom, taste, or good fortune in after life of those who entrust their school education to me; and least of all, should I be held accountable for the ill-luck which may befall a poor class of home-made clerks, who are displaced by another class who, on account of a better education, can do better work for the same money."

President Hunter of the Normal College followed in an off-hand address of much pitch and appropriateness. He lauded the efforts which had been put forth by Mr. Packard, and the eminent success he had achieved, and fully recognized the necessity of a legitimate and necessary adjunct to our educational system. He had entrusted his own son to Mr. Packard's care, and esteemed this part of his school training as the most practical and valuable.

The alumnus address by Mr. H. H. Bowman on "The Value of a Knowledge of Commercial Law to the Business Man," was argumentative and forcible, and, for an extemporaneous address, was remarkably clear and cogent.

Mr. Hickman's valedictory was of a little higher order than most efforts usually are, and admirably set forth the aesthetic qualities of business.

The address of Rev. Wm. Lydell to the graduates, was one of the very best efforts of the kind to which we have ever listened. Through the courtesy of Miss Lettie Hill, Mr. Packard's teacher of phonetics, they are favored with a verbatim report of this address, and we are glad to be able to publish it in this issue of the JOURNAL. It will appear in the February number.

## Commercial Law in Business Colleges.

The following is a communication addressed to the Penman's Convention by Jonathan Jones, St. Louis, Mo.:

Gentlemen of the Convention:

Permit me most respectfully to submit for your consideration my method of treating one of the leading branches of a liberal business education. I hope it may elicit free and unrestricted discussion. My only regret is that I shall not be present to participate in your deliberations, and to be instructed and improved by your invaluable criticisms.

THE SUBJECT—COMMERCIAL LAW PRACTICALLY CONSIDERED AS A CONSTITUENT PART OF A BUSINESS MAN'S EDUCATION.

It is not so much to the subject matter (commercial law), as it is to the manner of teaching it, that I wish to draw attention, and solicit your criticism. Gentlemen, I have been somewhat influenced in my selection of this topic by a kind of general impression prevalent that commercial colleges throughout our country have found this to be one of the most difficult and unprofitable subjects they teach to manage.

I, in former years, have made two costly and somewhat extensive arrangements to establish permanently a commercial law department in my institution, but in both instances I failed. During the last fourteen years I have delivered four full courses of twelve lectures each, in each year, and the classes have not been larger than they have this year, and in fact, fourteen years multiplied by four is sixty-four classes, which multiplied by forty-seven (average per class), gives 2,632 total number of students.

Commercial law is now absolutely a necessary factor in our regular course of instruction, and in paying proportionately less than that of any of the more common branches taught in business colleges.

I account for my former failures and present success in a manner entirely satisfactory to myself. In the first instance I failed for the simple reason that there was too much classical and not enough lawyer in my lecture room. I had been more familiar with the rules and customs of trade, recognized as bidding among merchants, had read most of the cheap popular publications, such as, "Every Man his own Lawyer," "Every Man his own Legal Adviser," &c., but all to no avail, and to no purpose. They came in distinctly short of the mark, and I soon discovered the fact that intelligent business men will no more control their acts in the management of their capital by such unreliable, insufficient and questionable authority than they will risk their lives in case of ex-



treble illness by following the directions of a popular physician.

In the second instance we failed because we had too much lawyer and not enough merchant in the lecture room. We should, learned and eloquent lecturers, that could not afford to be appreciated by the legal profession, but these as far excelled the comprehension of the merchant as our former course came short of meeting his demands.

There remained an alternative, that is, to unite the learning and law of the attorney with the practical knowledge of the intelligent business man with mercantile customs and usages on one office, and thus produce the "Law Merchant" or "Mercantile Law." Viewing law from the professional standpoint, there is a vast amount of knowledge in which the business man has little interest. Though this be strictly true, nevertheless it requires a thorough knowledge of law and the special requirements of the business man to enable the lecturer to successfully teach that little that it does to practice his profession. In this instance it requires more skill and prudence to determine what not to teach than it does what to teach.

Commercial law is to the business man just what tools are to the mechanic. It is an efficient instrumentality or means, if properly understood, designed to keep a business man out of law, as it teaches him his own rights, and the character and legal bearing of his liabilities and suits toward others. Having thus premised, permit me to proceed to the main question, *i. e.*, to the mode of treating the subject. I arrange the course that I have designed to be taught in the order they will come up in the lectures, thus:

### I.

COMMERCIAL LAW AS A CONSTITUTE PART OF A BUSINESS MAN'S EDUCATION.

### CONTRACTS IN GENERAL.

### III.

### CONTRACTS OF SALE, &c.

Before taking up the topic, I prepare myself as thoroughly as I am going to deliver a lecture to an intelligent audience of business men in Cooper Institute. Everything is methodically arranged with reference to the single point or subject under consideration. I may deliver two lectures before completing this division, and I proceed thus from subject to subject until I shall have completed the entire course, consisting of contracts in general, contracts of sale, contracts of affreightment, contracts with common carriers, &c. Then insurance and marine insurance, with such other subjects as have a bearing on mercantile contracts; bailments in general, foreign and domestic bills of exchange, promissory notes; bonds, covenants and other sealed obligations; debt; recoupment, principals and agent, principal and security, corporations, &c., with such subjects as may be of practical utility to the business man, and enable the merchant to understand his rights and responsibilities. At the conclusion of each lecture we institute a rigid examination of the class and cultivate the art of responding in unison.

Question. I enclose a sample of questions and answers for the purpose of conveying an idea of our plan, and for that purpose have selected Note No. two:

Question. J. Jones. What is a contract?  
Answer. Class A contract is a mutual agreement between two or more parties to do or leave undone, to perform or leave unperformed, a certain duty, work or thing for a lawful consideration.

Q. What do you understand by the term mutual?

A. That the agreement takes place at one and the same time with both parties, and that it is equally and reciprocally binding on each of the parties called.

Q. A Contractor and contractor?  
Answer. Yes.

Q. What are the pre-requisites of a contract?  
Answer. A. That to should be twenty-one years of age, sound of mind, and capable of doing the thing proposed to be done.

Q. Twenty-one is said to be twenty-one years of age?

A. For all ordinary purposes, when he holds himself out to the world as such, and transacts business as men do who are twenty-one, and two men of ordinary judgment would take him to be so old.

Q. When is he said to be sound of mind?

A. When he transacts business with reference to a given subject, and there is a connection between the thing done and the thing he proposes to do.

Q. When is he said to be capable of doing the thing proposed to be done?

A. When the thing proposed to be done is within the range of human possibility, *i. e.*, when it is physically, intellectually or morally possible.

Q. When is a contract made?

A. When the contractor accepts the proposition of the contractor unconditionally.

Q. When is it binding in law?

A. When some part of the work is done, or some of the money shall have been paid.

Q. What is a lawful consideration?

A. Time given, service rendered or money paid.

The foregoing is a verbatim report of the questions and answers as they are given and received at the conclusion of the lecture. In addition to which each student writes a composition on the various subjects, which he retains.

Please accept, personally, my thanks for kind attention, and permit my regards to the Convention.

JONATHAN JONES.

### Specimens.

"Please send catalogue, &c., and specimen of plain or ornamental penmanship, and much oblige, yours," SPECIMEN.

This is a sample epistle of which business colleges are in frequent receipt. It is not a very elaborately written document the writer so well understanding the principles of economy and simplicity as frequently to put it on



a postal card; but there is a design in it which the business colleges men cannot fail to see.

Freely translated, it would read as follows: "If you will send me a nice specimen of penmanship from the penman of your college, something that is worthy of a nice frame, and also your catalogue, I will look over the latter, and if your propositions are satisfactory, I may, sometime in the future, attend your college; and if that is impossible, I will pass it over to my next friend. Enclosed find a three cent stamp."

How many professors would delight over the prospect of an increase of attendance? How many would send a two or three dollar specimen in consideration of that three cent stamp, or perhaps a piece of Uncle Sam's royal pasteboard? We are not acquainted with any; but we know that their generosity has often led them to overlook the motives by which some aspiring geniuses in the pen are prompted. Many an amateur has been immensely benefited by attempts to imitate beautifully written specimens obtained from business college penmen, and many are indebted to these business college penmen as being the first to awaken this innate love for the beautiful.

A specimen from a master hand creates enthusiasm, stimulates exertion and, as a natural result, makes many good business penmen. And this is the case with many who have never had the advantages of a thorough training under a master of the Art, and who have nothing but a genuine specimen to imitate and a willing hand to do it. Remembering it is to obtain such fine specimens at such a small cost.

This generosity of penmen towards their younger brethren would seem to conflict with the assertion that penmen are selfish. Is there not an inherent love of self and self-power in every man? To say that every

accomplished penman is proud of his Art is to say what is true; but to say that he is so selfishly in love with his own works that a humble disciple of old father Spencer does not look at them, is to say what is not true.

But the question whether or not the end justifies the means used, we will leave to the innate business college man to say.

X. Y. Z.

### Penmanship.

Penmanship is queen of Arts, and is also as properly styled the business and indispensable Art, since it is becoming so generally recognized, that its use forms such an important part of the daily life of every business man. The rapid growth of the country and consequent increase in trade, commerce, and all branches of business, the greater portion of which is done through the pen, requires thousands who can use it with dexterous hand. And yet how very few ready, easy and elegant writers are to be found, and how many whose chirography it is more than a question of time and patience to decipher. Why is this so? Because they have never been trained under a proficient teacher, of penmanship. It is now becoming very generally recognized that penmanship is a profession, which requires careful study, and that good writing is not obtained by practice alone. The analysis and construction of writing must be understood before a person is prepared to execute correct forms. How in the name of reason can any one even hope to form beautiful letters with the pen when the mind's eye cannot first see the letter? How can you expect to become a graceful writer, when there is not a graceful form laid down in the mind? Alas! even to hope for such.

time, it would become such an irksome task that, after the close of one lesson, they would scarcely have a desire for a second one. Hence the old writing master's style of copy imitation hour after hour is about obsolete.

The art of flourishing has been found to be very productive of easy and graceful writing, and ought to be studied by pupils after having obtained a medium style of easy unsharpened writing. The flourishing of every variety of birds, swans, eagles, quills and scrolls requires but a few simple principles and may be mastered in a much shorter time than expected, if under the instructions of a good teacher.

P. B. HANSEN.

### No Time.

A note from a sterling principal says, "I have nine assistant teachers, and I cannot induce them to take an educational journal; they say they have no time! nor could I get them to read one if I pay for it myself; no fact is so discouraging." This reminds us of a miracle performed upon ten persons; only one. It appears, returned to give any thanks. "How are the others?" was the question. For upon all of these teachers, no matter what their work has been wrought—a real minute; they are not barbarians, thanks to a different teaching; they know something of the earth, the sea, the air; something of God and Heaven. All of their real value has been derived from some educator who had time to tell them this wonderful fact, and that when they came, we wonder, to make frizzles, bangs and twirls to sweep the dirty school room floor; to write crochets; to read novels, &c. Not at all! Those people who are so economical of their time, that they cannot pay, find plenty of time to gossip, if nothing worse; those teachers who "have no time" to read and study, find time to waste in one year than a real teacher does in ten. These same teachers probably have no time to prepare themselves daily on the lessons the pupils are to recite. They enter to-day the same as yesterday; know no more, probably a little less. Teaching, as they are turning around a question-crank; it is, as they manage it, about equal to the organ-grinder's business, only it is so respectable. They do not at all consider the claims the pupil may have upon them, that they enter fresh and bright each morning, or that the class look forward to their coming with delight. "She will have something to tell us to-day."

Those who complain for want of time to read on educational subjects are only teachers in name. They have sought the school for the purpose only of securing a little money, and hence the spirit of teaching is wanting; there is plenty of language that is in measure and rhyme, and not be poetry, because the spirit of poetry is wanting. It produces no permanent effect upon its readers; so with this teaching.

Teachers, take time to make yourselves the best kind of teachers; take time to know more to-day about teaching than yesterday; take time to know the reason why knowledge is presented in a certain method, serves to develop the human mind, and presented differently, really produces stupidity. Take time to know the work of the great masters of your profession. Take time to prepare yourself daily to teach as well as the most faithful of your pupils does to recite. Take time to investigate the principles upon which your methods are based; take time to study each pupil to see if you are doing him all the good you can. Take time to learn what other laborers in the field are doing.—N. Y. School Journal.

One who is a successful teacher of penmanship should be a good black-and-white writer, that he may thence present with ease to the class graceful letters, giving thorough analysis of them so as to draw the whole interest of the class to the subject, for unless there is an interest awakened in the pupils and kept up through the course, there can be no success in the end. I have found, by experience, that by the use of the board and crayon I can present many new and interesting exercises, and that it is not difficult to keep up a strong interest through a writing-lesson of from one and a half to two hours, whereas if I were to confine the class to one exercise, half that

Again Clubs are troops. We hope our friends will promptly show good hands.





PRECIOUS METALS

Clubs.

"The better the fruit the more the tree is

**BUSINESS COLLEGE**  
**KANSAS**

The club gave its first reception December 10, on which occasion addresses were made by ex-Governor Rice and several

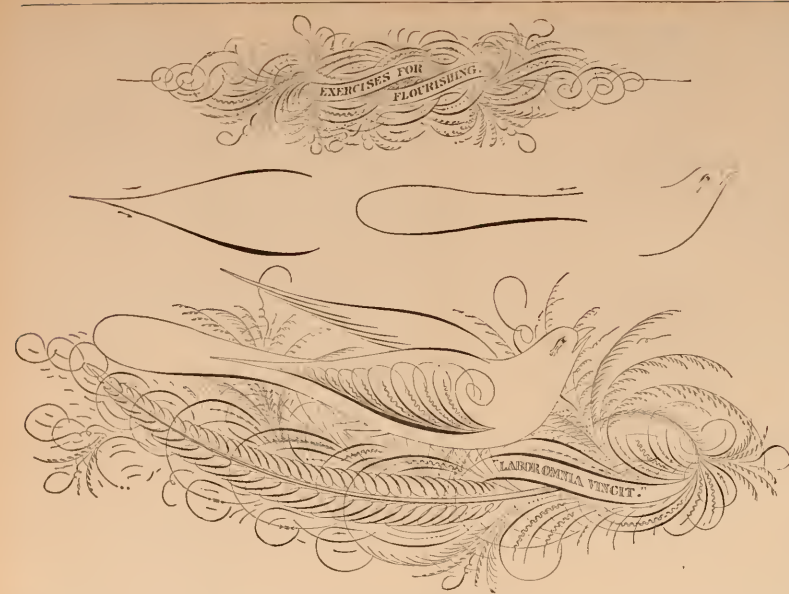
at 442 St. Paul street, Montreal, and every stationer is required to keep their pens as staple goods. — *Boston Journal of Commerce*.

Clubs.

"The better the fruit the more the tree is

"The better the fruit the more the tree is  
rubbed."  
In that we find consolation, and meekly  
submit, so rub away.

## EXERCISES FOR FLOURISHING.



For the convenience and aid of those who desire to practice upon the above design, we repeat the parts given in the last issue of the JOURNAL, showing the analysis of the bird. In flourishing the bird, strike the parts in the order in which they are given above. The point of beginning and direction of the movement is indicated by the arrow. The line forming the tail must be continued so as to form the body, breast and under bill of the bird at a continuous sweep, without a change in the position of the pen and hand. The remainder of the bill and the top line of the head is best made by changing the pen to the direct position, same as when writing. Where the leg joins the body a slight engrave may be made in the body stroke, or if the outline of the body remains unbroken it is not specially objectionable. In striking the gull and surrounding flourishing, reverse the sheet so as to have the bottom from you, holding the pen in a reversed position. We shall be pleased to receive specimens showing the practice upon and degree of success attained in executing the above specimen by the many who may attempt it, and shall take pleasure in mentioning in our next issue the name of the person who sends the best copy executed off-hand according to directions. All should ever bear in mind the appropriate motto it bears, which is from the Latin. Translated, it is: "Labor conquers all things."

## The Writing Class.

BY J. W. PENMAN.

## IV.

"How can I excite enthusiasm in the writing-exercise?" is a question often asked by teachers. In my experience, I have awakened the most enthusiasm in a class, especially of primary pupils, where the matter is a novelty, by throwing the children upon their own resources. I first explain and illustrate the simple elements and principles which enter into the construction of a letter, and then require the scholars to direct me how to make it; thus teaching them to see, to compare, and to criticize. Nothing pleases children more than to communicate their knowledge. Pride is here, which, if properly encouraged, is a strong incentive to progress. Let me give you a practical example.

## THE LESSON

I first make small *u* on the board, and call the attention of the class to the general form of the letter, — that it is like double *u* without the dots; that has sharp angles at top, and short turns at base. From their previous drill, they easily recognize the different lines which compose the letter, — the three right-curves, and two straight lines, with the short turns at base. I tell them that those simple parts of the letter for the time; that if the turn was left out, the straight line carried to base, there would be a point, the same as at top. I then draw the main line with the short turn at base, united to the right-curve, and show them a compound part of a letter. "This, I tell them is called the first principle. Next, they draw a second compound part like the first, which they readily name the first principle. I then illustrate, by means of longer straight lines, the slant of the main lines, and that of the curves, and invite comparison. The points

of connection at top are noted, and they are led to see how the right-curve and straight line form a sharp upper-angle, also that the short turn at base connects the straight line with the right-curve.

"Now children" (raising the letters), "can you tell me how to make small *u*?" "Yes," unanimously. "Well, what is the first line?" All answer, "A curve." "Like this?" making a wrong curve. All hands are up in an instant, and a universal "No" is responded. Here you observe the dawn of criticism. The children are all alive at the idea that they can criticize their teacher. "Why is it not right?" "It curves the wrong way." "How should it curve?" "To the right." "Oh! it is the right-curve, is it?" "Yes." "Well, when I ask what the first line of *u* is, what should you say?" "The right-curve." "All right; now we have started," making the right-curve on the board, not slanting rigidly. All the hands are moving excitedly, and the children almost jump from their seats. "What is the next turn now?" "It don't slant right." "Is this right?" making it the right slant. A satisfied "Yes." "What is the next line in *u*?" "A straight line." "Like this?" making it vertical. An enthusiastic "No! it don't slant." "Then it must be a slanting straight line." "Yes." "Like this?" making it coincide with the curved line, part way down. A perfect storm of "No's!" "Why is it not right now?" "It should not touch the other line." "At no place!" "Only at the top." "Then it must not slant like the curved line." "No." "Is this right?" "Yes." and calm is restored.

"Shall I carry the straight line clear to base?" "No." "Why not?" "Because you must leave room for the turn." "What is the next line?" All answer, "A turn." "Like this?" making it too broad. A great clamor of "No's." "Don't get excited, children; tell me how it should be made." All answer, "It should turn shorter." "Is this right?" "It is." "Are you sure there is a turn at base?" "Yes." "Can you see the turn?" "We can." "What is a turn?" "A short bend in a letter." "Well, what is the turn part of the next line?" "No." "Why not my young critics?" "Because the turn

ends at base, and the next line begins at base." "If you should leave out the turn, and make the straight line as far as base, what would you have?" "A point." "I am glad you all know the turn."

"Where does the turn begin?" "A very little above the base-line." "Where does the turn end?" "Just at the base-line." "What is the next line, little teachers?" "A right-curve." "Like this?" A general "No." "Why not?" "It don't slant right." "How should it slant?" "Like the first." "When the last part of *u* is like the first?" An eager "Yes." "What lines slant alike in *u*?" "The straight lines have one slant, and the right curves have another." "What are the parts of the small *u*?" "The right-curve and first principle twice." "How many kinds of lines are there in small *u*?" "Three." "Name them, in order." "Straight line, lower turn, right-curve." "What do you call these taken separately?" "Elements." "What are elements?" "The simplest parts of letters." "What do you call the straight line, lower turn, and right-curve when combined?" "The first principle." "What are principles?" "Compound parts of letters." "What other letter is made up from the same parts as *u*?" "Small *i*." "How does it differ from *u*?" "It has the first principle only once, and a dot."

Note. You see, teacher, that your pupils are thoroughly enthusiastic over the fact that they know the letter in all its parts, and can tell me how to make it. The analysis of these alphabetic signs can be made an intellectual recreation to the youngest writers, while the synthesis of the letters from elements and principles appeals to the constructive faculty common to childhood. Even the earliest practice on lines, elements, and compound forms can be made exceedingly interesting, when the teacher sees that he is truly working on a part of some letter. Let the diligent children! Teach your fresh young pupils how to build up the letter from its primary parts. You have a class of little architects at work; first, designing the letter in the mind, then trying with pencil and pen the plan; first, to execute the plan. Let the pupils begin practice with the short, horizontal straight line, which requires no finger-holding, and allows them to study pen-holding, and simple forearm movement. Then take up in order, slanted straight lines, right and left curves, angular combinations at top

and base, followed by the first four principles, or common compound parts of the thirteen short letters, supplementing each principle with practice on its corresponding group of letters. The class treatment and uncertain steps of the pupil are best guided by tracing-copies. Let the children trace with pen or pencil, following closely each line of the copy. The results of enthusiastic effort on the plan of simple and scientific development are wonderful. — *Primary Teacher*.

## The Innocent School-master.

He doesn't know very much. He can ask questions laid down in his text-book, and can determine with a good degree of accuracy whether the answers are repeated correctly. He carries a pen over his ear, a stick in his right hand and a book in his pocket. He considers it of no more importance to secure obedience and submission than intellectual discipline. He frequently says: "Learn your lessons!" If you ask any questions you shall be punished! It is not for you to know the reason why! Wiser words than yours or mine have written these books, and it is your duty to learn what is written, and mine to make you do it! Study!"

He requires doubts, unquestioning submission. He scolds or thinks for himself, nor permits his pupils to do so. He believes his books and follows his nose. He is the sworn enemy of normal school teachers' institutes, and universal education. With new text books he has no patience, and knows no special interest in new inventions; in fact, he rather more than half believes that

Edison is a humbug. He daily gloats on the skull-cap of his own ignorance, and lives in the foggy atmosphere of his favorite pipe, and one of these days he will wring the drapery of his saffron-stained garments about him and lie down, unheeded, naked and unremembered.

The above is no ideal sketch. We have many such teachers yet lingering in the valleys of our civilization. It is only by persistent effort that the teacher can free his ranks into the darkness of obscurity. — *Barnes' Educational Monthly*.

ST. JOSEPH, MO., DEC. 14, 1878.

Editor Penman's Art Journal:

DEAR SIR—I have been reading the last number of the ART JOURNAL, and I must say that it is the best publication of the kind I ever saw. There is more sound, logical, real teaching in the last number than in any similar journal I ever read. Yours truly,

F. C. CHAFFMAN, PENMAN.

## Invitation.

is hereby extended to penmen and teachers to favor the columns of the JOURNAL with items of interest and practical thoughts bearing upon the profession.

## Mary's Little Lamb.

## RECEIVED.

Mary possessed a delightful pet lamb. Whose external covering was a drab of color as the congealed anemous fluid which occasionally presents insurmountable barriers to railroad travel on the Sierra; and whenever that Mary penetrated the juvenile southdown was certain to get up and get right after her.

It lagged long to the aliphabet dispensary one day, which was in contravention of established usage; it caused the other youthful students to exclaim and cry—  
To perceive an adolescent mutant in an edifice devoted to the dissemination of knowledge, and so the preceptor ejected him from the interior. And he continued to roam in the immediate vicinity, and remained in the neighborhood until Mary once more became visible.  
"What causes the aberration to hinder after Mary no?" Queried the inquisitive children of their tutor.  
"Why, Mary bestows such affection upon the little animal to which the wind is tempered when born, you must be aware."





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# Penman's Journal

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP

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Writing in the Public Schools.

A Paper read by W. H. Ellsworth, author of "The Ellsworth System of Penmanship," at the Penmen's Convention, held in New York last August.

There are 5,900,000 adults enumerated in the last United States census who could neither read nor write. This means that one-seventh of the entire population are ignorant, in this land of schools, stands in need of the services of the writing teacher. The percentage of illiteracy is as follows among the population of the several States:

South Carolina 58, Georgia 56, Florida 55, Alabama and Mississippi 54, Louisiana and North Carolina 52, Tennessee 51, Arkansas and Texas 50, Kentucky 50, West Virginia 46, Delaware 45, Maryland 34, Missouri 18, Rhode Island 13, Indiana 11, Kansas 10, Ohio and Pennsylvania 9, Massachusetts, New Jersey and Minnesota 8, Illinois, Wisconsin, California, New York, Connecticut, Vermont and Oregon 7, Michigan 6, Nebraska 6, Iowa 5, Maine and New Hampshire 4 and Nevada 2.

These five and a half millions adults with an unusually increasing army of school children now numbering ten millions, requiring thoroughgoing instruction, makes a formidable army of ignorance in the essential requirement, which has become a problem for educators and statesmen.

The means established for solving this problem are the 250,000 teachers of our public schools, who are supposed to devote about one-sixth of their time to instruction in writ-

ing. This is equivalent to the entire time of 40,000 teachers of this branch.

Of the 250,000 teachers, 200,000 are females and 50,000 are males, a proportion of four females to one male.

Assuming that the time of 40,000 teachers be spent wholly in teaching the art of writing to the school children of the land, we have an average of 250 pupils to each teacher daily, or 40 per hour—an average of a minute and a third to each.

Hence, from this view of the situation it will be seen that some more general method of instruction must be resorted to than the ancient one of individual instruction, and that the essentials and rudiments of the art only can be properly undertaken in the public schools. Moreover, that which is attempted to be taught must be adapted to the very limited capacity of the children of the masses and of female teachers, who principally instruct them.

This raises the all-important question of *what* is the end of the art of penmanship to be taught in public schools, and also the ability of women to teach practically to boys as well as girls. When we regard writing as a practical art, as we surely must, in its relation to public schools, the fact that it must be taught largely by example conjoined with precept, the physical ability of the teacher to furnish a proper example by actual performance in the presence of the pupil becomes of first consequence, and if the execution of a plain business hand had even to be attempted, the ability of the teacher to write such a hand is of paramount importance. That even a majority of our 250,000 teachers can do this, is doubtful, and the question as to how they are teaching even the rudiments of writing without this ability, becomes an important as well as a curious one. That they can all write *some* how is to be presumed; but an imitation of their example, either in manner of execution or style of letters "executed," they themselves could not properly be expected to do.

This leads us to a consideration of the "ways and means" which have been devised from time to time for promulgating the art in the public schools under conditions similar to the foregoing.

In the infancy of the public school system, before paper had become cheap and common, classes were taught to trace the forms of letters with the forefinger in sand, and the "sand-board" constituted one of the prominent features in every "first-class" primary school: the "sand class" being taught by the celebrated "Lancasterian System" which was successively "adopted."

The era of the "gray goose quill" and "foot's cap" soon followed, when the chief qualification of the teacher entered in the ability to make and "mend my pen" to the satisfaction of the young toy play, and the writing of wise saws for copy slips constituted his secretarial "adoption."

But even these, our personal reminiscences, have had their day and the cold and unpoetic steel pen and modern black-boards, charts and copy-books have displaced the sand-board of old, while the *Ellsworth*, *Spencerian*, *Payson*, *Dresden* and *Scribner* systems, and other systems complete for the known of adoption as improvements on the original "Lancasterian."

The writing master too, who then "flourished" in his primal grandeur as I, fear, destined to become an institution of the past,

unless he bestirs himself and learns to read the "signs of the times" for even the ancient "school marm" has been transformed into the Teacher of to-day and multiplied like the grasshopper; while the "knights of the quill" stand aloof, few and far between bemoaning their hard fate and bemoaning each other with worse than their vilest ink or, Sancho Panza like, keep up a running tilt with the windmill of fate.

Now, as a profession, if the writing teachers are to be recognized in the future, they must imitate the philosophers and carefully survey the nature and relation of things as they are, and are to be, and adjust themselves in harmony therewith. They can thus fulfill a mission at once pleasant and honorable, if not profitable; for certainly no one can doubt from the statistics that there is yet ample room for the whole profession in the educational story to lead and control as well as supplement the work done in our public schools.

Already I find individuals engaged in intelligent and appreciated work in the public schools of Cleveland, Buffalo, Pittsburg, Cincinnati, Detroit and lesser cities; while in the City of Hartford, Conn., is a clear illustration of the capacity for competent workers of the craft; four of whom are regularly employed in the public schools.

I have found in my experience as teacher and representative of a system of penmanship, that there is generally a wide gap between teachers of penmanship and the leading educators of the day, outside of business colleges, which to their credit and emolument have always extended the right hand to the profession, and that it is with great difficulty that their co-operation can be secured in the public schools. This appears to me to arise from the diversity of views of the subject existing between them, which must be reconciled before they can ever harmonize.

The penman prides himself on his attainments in the art and the application of the rules and principles of penmanship in its performance with but little regard for the principles of the art of teaching others to do the same; while the educator, recognizing and appreciating the penman's personal skill about, feels that while the application of the principles of the art of teaching little progress can be made in imparting that skill to others; and that mediocrity of talent as a penman if combined with the true art of teaching is more valuable than the ability to write, however well without the teaching ability.

Hence it seems to me, that if penmen would strive to become masters of the art of teaching in conjunction with that of the art of writing, their union will entitle them to recognition as worthy of the respect and confidence of educators which is now often withheld.

That public opinion, custom and demand in matters of penmanship are constantly changing there can be no doubt, and that the tendency is toward simplicity and brevity of style to meet the multifarious requirements of the times, and that is the penman's highest duty to himself and the public to not only keep abreast of the times, but anticipate their inevitable march of events; so that he may anticipate and even welcome the improved writing machine and hear with composure the phonographic telephone sounding the death knell to our entire profession!

But in the interval let us glance at some of the current methods of instruction in writing in the public schools, a mere notice of which must suffice for this occasion.

In most schools the use of head-line copy books has now superseded all other means of furnishing models for imitation and conveying a correct impression of the forms and proportions of writing, although in many country schools such a copy book is still a luxury.

Although so uniformly used, yet the methods of their employment by different teachers is as varied as their ideas of teaching. In too many schools but little attention is paid to the plan of teaching laid down by the author, or even to a consecutive use of the various numbers of a series, each teacher and frequently each pupil, selecting such numbers as suite his taste, or the supposed capacity of the pupil, who is allowed to write the allotted portion daily without much help or hindrance by the teacher, at unoccupied hours of the session.

In other and better schools regular classes are formed, each having the same number of copy-books and writing at the same time and on the same page and word throughout the entire book; the teacher illustrating and explaining the successive lessons upon the black board or by references to charts, in advance of the class work.

Still others follow literally the arrangement and nomenclature of the author letting consequences take care of themselves.

As to methods of teaching, also, a great diversity of plans are pursued, some tending to constrain each movement, others allowing the work to proceed *ad libitum*, holding the pupil responsible for accuracy merely, without regard to time or rhythm.

Another plan consists in an excessive use of tracing copies for many lessons before writing the black of the book, accomplishing scarcely a book in a term or even school year, with a view of producing something extra as specimens of proficiency. Tracing the copy with a dry pen as a preliminary exercise is still practiced, although latterly the use of tracing copy books with dotted or colored letters to be traced with pen and ink, are largely used, especially for beginners. In short, it will be observed, that the variety of methods is only limited by the ingenuity and enterprise of the author or teacher; each method having for its object the application of some principle of instruction by which certain desired results are to be attained in developing the handwriting of the pupils.

In general, the writing exercise is under the direction of each class teacher, but in the best schools the plan of assigning a single teacher, proficient in the art, to direct the writing of all the classes of the school is in vogue. The principal of the school sometimes assumes the oversight of the writing exercises. Both methods point to the professional writing teacher as the proper person to supervise and direct instruction in this exceptional branch of teaching; and if such teachers as have skill and aptness in this direction would urge the adoption of such a method in all schools it could be soon brought about. At least one-sixth of the public money should be claimed for teaching this essential branch. The best part of this money is diverted from its legitimate application for supporting other so-called "higher" branches not specified in the school laws, and writing

Now is the time to send in your clubs  
at their begin with the new volume.



Written for the JOURNAL.

OUR NEEDS.  
A NATURAL POEM.

We need the inspiration of brave love  
To nerve our hands with courage for noble deeds;  
We need the life-thrust of high thoughts  
To stimulate new growth of honor's seeds.

We need electric germ—life of pure truth  
To spring in soul-forms of eternal light.  
We need the soul of justice, strong with soul,  
To triumph's highest peaks our way to fight.

We need the life of freedom born within,  
We need the will that scores oppression's chains,  
We need immortal courage, souled with faith,  
We need the pride that patricians disdain.

We need the spirit of eternal life—  
The ruthless, bloodless, boundless life we need;  
We need that sun be new by night of birth,  
That souls from thrall of wrong at birth be freed.

We need transmitted purity of aim—  
Transcendent energy of holy trust;  
We need creative might of soul and hand  
To flower new untrammelled by earth's lust.

We need a free-born manhood, soured on bond  
Of grim woe or tedious forged of sin;  
We need a manhood bribed to acquiesce,  
And blasphemous use of power that bow to win.

We need a free-born manhood that can turn  
From slaver's alluring wiles by virtue planned;  
We need no honest craft, with manhood bought  
The guile of pomp and bombast to withstand.

We need the might of mind to stand alone—  
Each man a man, the many all brave men;  
We need the might of soul to prove us men,  
With deed and word and fire of eagle pen.

We need the heart-beat in every breast  
To make us heroes, hence to fight;  
We need as heroes side by side to stand,  
For race and false shift in glory set.

We need, as patriots, the many joined  
To stand in battle-strength of brave hearts true;  
We need the will to strive for good and true  
In liberty's proud vanguard of battles new.

We need ambition—each for self and race,  
For time and country in the days to be.  
We need pure passion's prayer for perfection,  
Wrought into life with almost frenzy.

We need high reason and deep feeling joined,  
To make us equal in the rights of civility;  
We need respect for others—each as self—  
To breathe God's air, and battle each for life.

We need prophetic foresight for new life,  
And present vision of a prouder race;  
We need for knowledge of eternal gain,  
To trumpet pitilessness to lowest place.

We need all scars for arts and wiles of shame  
That stain the ensign that freedom's soul would wear,  
We need the candor of the clear-eyed soul,  
With naught to hide and energy to dare.

Each free and strong and brave in soul and self—  
All strong and free and brave with strength of hosts,  
Thus shall we dwell a race of freemen true,  
Each strong to die, and all at posts.

Thus shall we dwell, each strong to live for right,  
And dies our land and name and crown our days;  
Thus shall we live for honors yet unborn,  
To crown new heroes with undying praise.

Thus shall the soul of freedom grow in pride,  
And freedom's name no longer be a lie.  
Thus shall we prove the limit of freedom free,  
And "Law," a lawman from God on high.

MARJOR MAYER.

## Story of a Noted Counterfeiter.

In the recent examination of Jacob Ott, an alleged counterfeiter, before a United States Commissioner in this city; his associate, Charles Ulrich, who did the very skillful engravings upon the counterfeit-plates, gave the following interesting history of his remarkable career.

"I was born," said Ulrich, "in Dantzig, Germany, forty-three years ago, and there learned the engraver's trade. I went to Berlin, then to London, and in 1853 came to New York. I went abroad again as a volunteer during the Crimean War. I have lived in several cities of the United States; eight years were passed in the Penitentiary at Columbus, Ohio, for counterfeiting. When I was discharged in 1876, I went into the lithographing business at Columbus with the warlike of the prison. I advertised for a lithographic printer, and engaged Ott at Cincinnati. In the latter part of 1876 our business failed. I told Ott I was going to Philadelphia to engage in the counterfeiting business again, and he wanted to go with me. My first work was the engraving of \$50 notes on the Central National Bank of New York and the Third National Bank of Buffalo. I recognize these counterfeit bank bills before me as coming

from those plates in the same way that you would recognize your handwriting. When the plates were nearly finished we moved to Oak Lane, about six miles from Philadelphia. There I made the \$5 counterfeit on the National Bank of Tennessee. Print I did the business, and Ott did the printing. In October, 1877, we moved to Charon Hill, and

there we printed the \$5 and \$20 notes that were sent to Europe. At Oak Lane we printed 12,000 pieces of the \$50 notes and 8,000 pieces of the \$5 notes; at Charon Hill, 2,000 of the \$50 notes and from 16,000 to 20,000 of the \$5 notes. In April, 1878, we gave up the business. Ott went to New York and I stayed in Philadelphia. Ott received for his work

\$3,000 in cash and his living for about two years."

On the cross-examination the witness did not shrink from answering any questions that exposed the crimes of his life. He was sentenced to Sing Sing Prison in 1858, he acknowledged, for copying in New York the vignette from a State bank bill. "I didn't do it," he said, "for counterfeiting purposes, but only to show what I could do in the line of vignette engraving. No bank bill could have been printed from it, for it was only two inches square. In 1861 Governor Morgan pardoned me. In 1867 I was sentenced to the Columbus Penitentiary for twelve years for counterfeiting a \$100 National bank bill. Between 1867 and 1867 I had a business place at Nassau Street and Maiden Lane, New York. In 1878 I was pardoned out of prison. I never was arrested except these three times for counterfeiting. They say I counterfeited the Bank of England notes, but that is not true. These are said to be very good counterfeits, but I don't think them so."

Judge Dittenhofer.—Now let us get a little at the inside of this counterfeiting business. Why don't you make all your counterfeits in large denominations?"

The witness—"I was working for another man, and obeyed orders. But the reason was because the wholesale dealers made more money out of the small bills. When a large bill is issued it is dead in a short time, but a small bill may be changed from one bank to another and be used for many years."

"Have you received any promise of favor from the Government for this testimony?"

"No, sir; I expect to get the full punishment I deserve, and if it isn't heavy I shall be much surprised. When the case comes on trial I may plead guilty and save lawyer fees." [Laughter.]

"Have you considerable money?"

"A little."

"Did you make it by counterfeiting?"

"That question I don't propose to answer." The examination is not yet finished. A practical engraver, who was formerly in the employ of the Continental Bank Note Company, was present. He said it was marvelous that any one man should have been able to execute so finely all the different parts of the plates. In any bank note company, he said, such notes would be executed by no less than twelve engravers, aided by the most perfect and costly machinery.

Mrs. Partington says of education:—For my part I can't decide what an education is coming to. When I was young, if a girl understood the rules of distraction, provision, multiplying and replenishing, and the common denominator, and knew all about the rivers and their tributaries, the covenants and their demerits, the provinces and the empires, they had education enough. But now they had to study botany, algebra, and have to demonstrate propositions about the spheroids or circumferences and diagnosis of parallelisms, to say nothing of oxides, asphalts, cowsticks and obtrusive triangles. (And here the old lady was so confused with the technical names that she was forced to stop.)

The highest salary ever paid in Boston was that of J. Wiley Edmunds, who, at the time of his death, was treasurer of the Pacific mail, an annum as treasurer of the Pacific mails. The highest salary paid to a bank president in Boston at present is \$10,000, the highest to a cashier is \$3,500. The range of salaries of dry goods salesmen is from \$5,000 to \$500 a year. In the wholesale boot and shoe trade, the highest salary is not over \$4,000. A few women, the heads of departments in the dress or suit-making business, receive about \$1,000 per year. Most salaries have been much reduced since the advent of the hard times.

An autograph-collector, desirous of procuring some specimens of Oliver Wendell Holmes' writing, and knowing his intended victim's antipathy in this particular monomaniac, asked him by letter—"Which do you think the best dictionary—Webster's or Worcester's?" To which the doctor cunningly responded by cutting out the word "Webster" and pasting it neatly on a sheet of note paper, which was duly mailed.

The cut of a flourished eagle on this page was kindly loaned for use in the JOURNAL by Professor L. S. Preston. Size of the original, 22x48 inches.







## The Straight Line.

BY P. F. KELLEY

In nearly all the modern systems of penmanship the straight line is the first given for imitation, and is usually first in the list of principles, where it manifestly belongs, as the child at-mpting for the first time to reproduce a copy set before him, will doubtless, notwithstanding his marked departure from the correct form, approximate more nearly to it than if he were required to make either of the two remaining forms. I say either of the two remaining forms, because the straight line, the right curve and the left curve in their various combinations and indications constitute all perfection of form in penmanship. Indeed we may go further and confidently assert that artists, sculptors and artisans make no other lines and have no conception of other lines.

Neither is there in all nature, animate or inanimate, an object whose boundaries are not marked by one or more of these lines, and only one. I do not, however, in this article propose to discuss the advantages, or disadvantages of an analysis of writing by these three simple lines instead of forming other principles by their combinations, as my object is to show the importance of the straight line in writing, as well as to point out a few historical facts, not generally known, in relation to it.

The straight line is an important factor in modern practical writing because it appears in all the small letters, except *c*, *o* and *s*. And the fact that with one exception these straight lines are all made at the same angle, goes far towards determining the slant of all parts of the writing, and preserving the important element of beauty—uniformity.

In writing there are short turns uniting the straight lines with right or left curves, or right and left curves with each other. The length of the turn is one-sixth of a space, the height of *i* without the dot being considered a unit, and is equally divided between the two lines it connects.

Disregarding the distance traversed by the turn, the straight lines may be numbered and measured as follows: *e* has one straight line one-fourth space in length, *a*, *b*, *f*, *g*, *t*, *z*, *l*, *r*, *s*, have one straight line each, one space long; *h*, *k*, *n*, *u*, *v*, *z*, *y*, each, two straight lines one space long; *m*, three, one space long; *d*, *t*, one, each, two spaces long; *g*, one, two and one-half spaces long; *p*, one, three and one-half spaces long, and one space. These lines are elevated  $2\frac{1}{2}$  from a horizontal line, and are made downward, with the one exception the crossing of *z*, which is produced with upward movement upon a slant of  $40^\circ$ .

Upon no one thing will a pupil's progress depend more than on a careful observance and imitation of the straight line made with proper slant.

But it is not child's play to acquire the ability to execute these lines, and it may be interesting to some of my readers to know that the name of a man is handed down to us through two or five centuries for having succeeded in making, by free hand drawing, a perfectly straight line. This line was for ages preserved, but in the time of Augustus was destroyed in a great conflagration.

To-day all that the most of us know of Appelles is that he performed this feat. Such a specimen, or such a line, need not, however, be relied upon by even the most earnest pupil in penmanship at the present time.

Nor is the straight line confined to script letters alone, as can be seen by the following: **A E F H I K L M T V W X Z** comprising fifteen letters; and the remaining letters are made with straight lines, thus enabling us to express any idea, we may desire without having recourse to curved lines.

Interesting exercises, combining a certain amount of straight lines to form an almost infinite variety of geometrical and artistic figures, should be given, and space admit, but I will close with a few further illustrations of the use of straight lines.

In the earlier Roman notation *I* was as now one; *II*, two; *III*, three; but instead of *IV* the *I* was repeated four times; and for five, repeated five times, and so on, and including the use of single straight lines, forming units of the first order, a unit of the second order was then formed

by two straight lines in the form known as St. Andrew's Cross, which character was repeated for twenty, thirty, forty, etc., up to ninety, inclusive, in the same manner as the single lines. Then followed a unit of the third order consisting of three straight lines in this form *C*, which was for several centuries the form of the letter *C*. This character was repeated, as the others had been, to indicate two hundred, three hundred, etc. When a unit of the fourth order was required, four straight lines like the letter *M* was used. The value of *M* was also expressed in this form, *CIO*. For a long time these characters and their value remained unchanged, until at last the drudgery of repetitions created a desire to abbreviate which was accomplished in the manner which follows:

As *X* stood for ten, one-half of it, *V* was made to stand for five, *I* standing for one hundred, by an equal division named *L* which stood for fifty, and one-half of *CIO*, *IO* represented five hundred.

## Artistic Workmanship.

A photo-lithographic and fac-simile copy of engraved resolutions, adopted by the Common Council of this city regarding the victory of the Columbia College Crew on the Thames, 303½ inches in size, and executed by Daniel T. Ames, 205 Broadway, has been received at this office. The design is artistic, and the execution of the workmanship superbly fine.

The Union.

you get the JOURNAL and premiums, worth \$2.00, all for \$1.20.

## Personals.

Mr. J. H. Barlow, who has long been recognized as a most thorough and accomplished student of art, and whose skill in the use of the pen, pencil or brush, will hereafter occupy a place in our rooms, and will be prepared to give instruction in free hand and mechanical drawing in perspective, and also to execute all orders for designing, drawing, etc.

Mr. Hiram Dixon, who is one of the veteran and somewhat noted knights of the quill in New York, is now and has been for thirty-one years past the chief accountant of the Adams Express Company at 59 Broadway. Although now in his sixty-eighth year, he swings a nimble pen. We saw a few days since an engraved copy of the Lord's Prayer which he had just executed in a very tasteful manner, as a donation to the St. Mary's Catholic Church fair, now being held at Hunter, N. Y.

A. C. Cooper has recently returned to his old post as principal of the commercial Department of Cooper Institute at Daleville, Leander, C. Miss., after having months under the tuition of Prof. P. R. Spencer at Cleveland, Ohio, during which time he has made marked improvement in his hand writing, as evinced by the very fine specimens which he incloses. Mr. Cooper is an enthusiastic and promising young penman, and was the only representative of the South-Eastern Penman's Convention held in this city last August.

F. N. Horton, Brattleboro, Vt., writes a graceful letter, in which he incloses several specimens of card writing.

Joe. Foster, Jr., Ashland, Pa., sends a Photographic copy 8½ inches in size of an engraved copy of the "Lord's Prayer" in the Welsh language. The original is 20½ inches and is artistic in design and very skillfully executed. It has a tasteful border-entangled with smilax. In the border at the right is a picture of Christ among the Doctors, a bible and a cross wreathed with flowers. On the left is a picture of the birth of Christ and a rustic cross enfolded by a serpent. Over the top, in clouding, are represented upon either side groups of angels, while in the centre are rays of light in which is the picture of a doctored log dove, under this is the following lettering: "Wale yr wyf iu yn mynig ghwil newyddion da o law-cyffwrdd mawr," translated, I behold 1 bring you good tidings of great joy. The lettering, scroll work, etc., is done in good style and reflects great credit on Mr. Foster. The prayer is written as follows: Ein Tad, yr llywn wyf iu y Nefoddi: Sane, teiddid yr Ew. Dened dy Dyrmas. Bydded dy Ewyllys ar y Ddaear, Megre y noe yn y Nefoddi, Ddod i i ddwydd ein Barn byddiol. A madden i i ein Dydedion, Fely maddawn all i i dydwyddr Ac nac arwaid i i Bredfyddig; Eidd gward i i Rhag Drwg, Amen.

Parents who desire to awaken an interest in writing on the part of their children, and teachers who wish to continue, to sustain the interest awakened by them in their pupils should certainly commend them to subscribe for the JOURNAL.

To-morrow is the day on which lazy folks work and fools reform.



The above cut is photo-engraved from a specimen flourished by Prof. Jackson Cagle, Penman at Moore's Business University, Atlanta, Ga. Mr. Cagle we think justly enjoys the reputation of being one of the representative penmen of the country. He is a popular and successful teacher, while his letters and specimens are among the best and most graceful of ready off-hand writing that come to the office of the JOURNAL.

## As a Special Inducement

For present subscribers to renew their subscriptions and to induce others to subscribe, to begin with the volume of 1879 (January number), we make the following liberal offer of premiums worth \$2. For each renewal or new subscriber enclosing \$1, and 2½c. extra in stamps for postage on premiums, we will, until further notice, send, with the first number of the JOURNAL, a copy of the Centennial Picture of American Progress, 203½ inches, and a copy of the Lord's Prayer, 223½ inches; each of which is alone worth the price of the subscription. Remember this offer extends only to February 1, 1879. The regular premiums offered for clubs, sold for fifty, and in addition to the premiums herein named.

Prof. J. C. Miller, Ickesburg, Pa., says "I am in receipt of the 'Lord's Prayer.' It is elaborate and beautiful, excellent alike in design and execution: it is dazzling to the eye and mind of even an expert penman."

W. J. Todd, Wallingford, Conn., says "It is a real beauty, a gem of pen art."

G. A. Busing, New Orleans, La., writes "The 'Lord's Prayer' is most beautiful. My friends are all delighted with it."

D. S. Porter, Lawrenceville, Ohio, says "Both premiums are received. They are beautiful and elegant in design and execution. 'A thing of beauty is a joy forever.'"

The above are among the multitude of similar compliments from those who have received these premiums. Remember that



J. W. Flernon, Mecca, O., incloses a very graceful and artistic specimen of flourishing.

A. E. Dewberry, New Hartford, sends an attractive specimen of flourishing and card writing.

R. T. Shepherd, Hughes Station, Ohio, writes a fine letter and incloses a gem of off-hand flourishing.

B. F. Judd, River Falls, Wis., sends specimens of card writing which are very good, but have a large hand to be popular for card writing.

W. E. Dennis, Wright's Business College, Brooklyn, N. Y., sends specimens of business and off-hand writing, done up in his usual excellent style.

F. B. Davis, a student at Sonle's & S. B. Davis College, Philadelphia, writes a handsome letter in which is inclosed several very fine specimens of card writing.

A very skillfully executed specimen of lettering and flourishing, in form for a letter heading, to be photo-engraved for the use of the Western Commercial College, Kingston, Pa., has been received from W. L. Dean, by whom it was designed and executed.

A Photo-lithographic copy of an engraved copy of the "Lord's Prayer" 8½ inches in size has been received from J. R. Farrell, Brooklyn, N. Y., which is a very creditable specimen of artistic pen work. The lettering is good and well arranged, and inclosed in a graceful rustic border.

## Answers to



As no communication unaccompanied with the name of the writer is published, the answers in this or any other column of the JOURNAL, neither will questions, the answers of which are not of general interest to the readers be answered, or criticisms upon writing be given to any but subscribers or patrons of the JOURNAL. The specimens upon which criticism is invited should be written on a note or letter sheet, in the writers best and most careful style, use either, and certainly no postal card, will receive attention.

S. B. Ai, Ohio. Any common writing ink can be made glossy by adding a little gum arabic, or white sugar.

L. H. D., Marysville, Ohio. You write a fine hand, you are right in the very great disproportion of your letters.

E. A. G., Elgin, Ill. Your specimens of flourishing although attractive, are grossly wanting in ease and grace of line and combination. You need much careful practice.

E. A. G., Elgin, Ill. Should fling pen draw, be executed with Indian ink? Yes, no other will do for really first-class work. It flows smoother and gives a sharper, and where desired, a blacker line than any other ink.

N. E. W. Where do you look while writing directly above, below, to the right or left of the pen point? We are in the opinion that the sight is focused, very nearly upon the point of the pen while one is writing. You write a very easy and graceful hand. More careful practice will improve it. It lacks uniformity in spacing and height of letters, and in weaving upon the line.

A. B. C., Augusta, Me. Your writing is rather large, you cross your loops too high, making them too slim—your spacing is unequal, your writing does not follow the lines, many of your letters being half a space away from them. We do not give sufficient attention to use of the proper curves in your connecting lines.

J. H. K. Marshall, Mich. Well exercising with dumb bells or Indian clubs cause the hand to become unsteady, and do you approve or disapprove of their use? We by no means disapprove of a moderate use of dumb bells for any other exercise which tends to develop and strengthen the muscles. The stronger and more energetic the muscles, the more ready are the letters will be their condition for writing; exercise should not immediately precede the practice of writing. You write a very good hand, and of evidences have the genuine requisite for becoming a very skillful writer.

R. E. H. Charles, Va. By the term engraving is meant drawing resolutions, testimonials, certificates, diplomas, &c., consisting of ornamental lettering, and ornament in such a manner as to impart to the whole a pictorial and attractive effect. Pen-drawing is understood to enhance that class of work which is written in direct and in reverse, and is finely drawn parallel lines, and is executed by a drawn movement of the pen while held in the position as while writing. Pen-drawing differs from drawing in its style and manner of execution, the hand being less numerous in drawing, and are drawn in a rapid and hand movement with the pen held in a reversed position and on an outward movement. It is by its rapidity and flourish, and the engraver's skill is made readily and rapidly displayed in the execution of birds, quills, eagles, animals, scrolling around letters, and the like. It is one of the most desirable accomplishments in the penman's art.

## BUSINESS COLLEGE

In the January number of the JOURNAL we announced that the business department of the Methodist College at Fort Wayne, Ind., would hereafter be known as the Miami Business College, which would have been "Miami Business College."

The Fort Wayne Commercial College began its seventh year January 6th, 1879, under the management of Prof. Thomas Myers, President, and proprietor. Twenty-eight students are in attendance. Three hundred and ninety-six have been enrolled, and fifty-six have graduated since it has been established.

The Daily Register, Rockford, Ill., of January 11 contains a column descriptive of the Forrest City Business College, and the course of instruction prescribed therein, and pays a very flattering compliment to the proprietor, H. C. Clark, which we believe to be well merited. It closes by saying: "We cannot leave this subject without calling the attention of the Rockford people to the elegant penmanship of Professor Clark. His specimens of cursive taken the highest degree of skill, and the best judges pronounce his pen sketches as unrivalled. He is a conscientious worker, deeply devoted to his profession, and in his well-managed college is offering facilities to the youth of Rockford for acquiring the business theories and practice which are invaluable. He is deserving of the utmost commendation and patronage, and the many of us to which he has been established, a prosperous career for him in his enterprise."

### Schuykill Pen Seps

ARLHARD, Pa. Jan. 25, 1879.

Editor Penman's Art Journal:

Recently I had occasion to visit Pottsville, and was there I dropped into the Pottsville Business College, and had the pleasure of making the acquaintance of M. J. Goldsmith. I found him to be a very courteous gentleman and an accomplished teacher and penman. He has removed from the old stand to the Miner's Journal Building, which is one of the most beautiful in the city. Mr. Goldsmith is a graduate of Prof. A. H. Hinman, who first opened a Business College at Pottsville. The College is doing well considering the times.

Our friend E. M. Huntington also a graduate of Prof. Hinman, and engaged to teach at Warren's Business College, Providence, R. I., quietly slipped off duty during the Christmas holidays and entered into the Holy bonds of matrimony. The lucky one is a Pottsville citizen. We wish both much happiness. Yours lastly,

J. F. Jr.

## The Writing Class.

BY J. W. PATSON.

V.

The five elements of the letters are the groundwork of Writing—the same as the four simple rules are the foundation of Arithmetic. When the straight-line element, and the four elements of the oval are at once known by the pupil, he has the material with which to construct the whole alphabet. The elements are the simplest integral parts of the letter.

They are coordinate, being of equal order. In the vertical section of the oval is subdivided into parts; every part is equally important to the oval; the straight-line and the four oval elements are equally important to the letters.

They are exclusive of each other,—e. g., the right-curve is not the left-curve; the top and base of the oval are not in line; the straight-line is not part of the other elements.

The parts are equal to the whole,—e. g., no parts of the letters are dropped out of the analysis; true analysis must include and determine every part of every letter; the five elements are the basis of analysis and criticism; the five elements apply expresses the character of these primary parts.

In examining the script-alphabet, we find certain marked combinations of elements common to entire groups. These standard forms determine the style of the letters, and are the framework upon which the alphabet is built: these are in line with the elements, and are the basis of classification. Hence they are aptly termed principles. Simplicity and logic both require simple and compound parts to be classed separately, and in order. Thus: first, elements, or simplest parts; second, principles, or compound parts; third, letters. The First, Second, and Third Principles occur in nine short, seven extended letters.

### ELEMENTS.

The Pointed Oval enters into the construction of a, d, g, and g; the Upper Looped Stem is common to h, k, l, h, and f; the

### PRINCIPLES.

Lower Looped Stem to j, y, g, and z. The three principles of the capital are, the Capital Stem, and the Direct, and Inverse Capital

### PRINCIPLES.

Oval, each having its dependent group of letters.

The importance of the oval turns cannot be over-estimated, since the grace and beauty of writing depends largely upon their proper execution. If a letter is wrong, it is some elementary part that is wrong. Suppose a pupil writes small f. Here are three different elements. The right-curve and straight-line are written correctly, but he makes a wide, ungainly turn, and thereby spoils the whole of the letter. How are you going to correct the failure? by referring to the straight-line or connecting curves, neither of which includes the turn, and both of which are correct?

If you instruct the pupil to carry the straight-line clear to base, and then direct him to turn, he will make at this point, either from an angle or make the turn below the base line. The short, symmetrical turns at base of nearly all the straight lines which make our English script so beautiful, under such teaching, will give place to sharp leaps, hybridizing the letters, since the style is neither pure English nor German. If carefully followed, the teacher must teach the pupils what the turn is, where begun, and when ended.

The turns, except in the loops, are always parts of main line, and hence cannot be parts of connecting line. And again, in all cases, except the oval, the turn is coming from a smaller oval than the one containing from it. Hence, they cannot be parts of these curves. If the turn was a part of the connecting-curve, then the upper turn of small o would have to be considered a part of the first connecting-curve, instead of a part of the pure oval, which would be the *reductio ad absurdum*.

The rhythm of writing depends upon these key-letters.

"What letters, children, have I written on the board?" "Small and u." "I will now

write the parts of these letters separately, underneath. Have I given the right parts to these letters?" A concert of "Yes."

"Where did I divide these letters?" "At the points at top." "Correct. I will now write two more small letters, which look so much like the same Roman letters that I think you can readily name them." n and m are pronounced all over the room. "Now I will write the parts of these letters separately, underneath. How many parts have I given to each letter?" "Two to n, and three to m."

"Right; where did I divide a and n?" "At the points." "You see then, children, that a and v are divided into parts at the base-points. Let us look into these parts. Are either of the parts of n or m like the first principle in i and y?" "No." "I will now, children, make the first principle upon which we divide, in this way. Can you find this part in n or m?" "Yes: once in a, and twice in m." "Have you the same elements in this part as in the first principle?" "The straight-line is the same." "Right, Mabel. What other elements are there in it?" "The left-curve and upper-turn are seen and described."

"Correct. Now, children, as you can divide the first and second principles, like this,—having only one straight line for both. Does this look like any part of n or m?" "Yes: it is like the last part of both letters." "Well, this is called the third principle. It is used to finish n and m, and to make, in part, three other short letters besides n and m. Write of these, and see if you can tell what Roman letters are the same;—s and r are faintly spoken by a few. "That is right. Can you see the third principle in these letters?" All eagerly say they can. "Where does it end in s?" "At the dot." "Where is it in r?" "At the point." "What is it in the last part of s?" "The first principle."

"How are s and v finished?" "With a right dot and curve." "This curves in the direction of the lines on which we write. These lines are horizontal, and the curve is the horizontal curve." "How I make the third principle, crosses it upward at center with a straight line in this way. What Roman letter is alike?" "The children all delightedly recognize small z.—Primary Teacher.

Authority of Parents Over Their Children's School Studies.

In the case, says the Albany Law Journal, of Trustees of Schools vs Van Allen, the question as to what right a parent has to direct the studies pursued by his child who attends a public school is considered. It is held that the trustee of a school district may prescribe what studies shall be pursued, and may regulate the classification of the pupils, but that a parent may select from the branches pursued those which the child shall study, so long as the selection, and study only certain branches among those taught in the school. The teacher, with notice of such direction, required the child to study other subjects, and upon his refusal to do so, whipped him. This was held to be an unlawful assault. In *Rules vs. Post*, in Illinois, a girl sixteen years of age, on the occasion of her attendance upon a public school to the benefit of which she was entitled, and was in a class which, by the course of study prescribed by the directors of the school, was required to study book-keeping. Under the direction of her parents she refused to pursue this study, and for that reason was by the teacher, acting under the order of the di-

rectors forcibly expelled from the school. The Court held that the directors and teacher, were all liable in an action of trespass, the directors having no power to prescribe such a rule or to authorize the teacher to enforce it.

## RESOLUTION.

If you have any task to do, Let me see it first, and say, Do it.

If you've anything to say, Say it.

If you've anything to give, Give it.

If I amne bellowe crye you doubt, Though the whole world heot and shout, Doubt it.

If you know what torch to light, Guiding others to the right, Light it.

If you've any debt to pay, Reut you neither night nor day, Pay it.

If you've any grief to meet, At the loving Father's feet, Meet it.

If you're given light to see, What a child of God should be, See it.

Whether life be bright or drear, There's a message sweet and clear, Hear it.

—Margery Macgill.

## The Dangerous Schoolmaster.

The man who teaches men to think for themselves is no incendiary and revolutionist. He overturns governments, revolutionizes churches, rearranges the work of the world, breaks up old and established boundary lines, inspires self-confidence, and leads men everywhere to assert their manhood. Through his influence slaves learn to work for their masters, the trampled tribes stand on their feet, the forbidden book is openly read, and men everywhere are self-asserting and self-respecting. He brings to light a race of thinkers who laugh at the idea that others are paid to do their thinking. He says: "Man! think for yourself! Call no man master, the world is yours! I use it! Read, write and cipher for yourself!"

He enemies say, you are a revolutionist. Our fathers did not teach thus. He answers: "I care not how your fathers taught. My number of facts a pupil learns is by no means the measure of his success." "That method of teaching is by far the best that leads the pupil to investigate for himself." Long live the "Dangerous Schoolmaster."—Barnes' Educational Monthly.

## Facts to Remember.

1. Writing is one of the earliest acquisition of childhood.
2. All children naturally learn to write as well as draw, until spoiled by injudicious practice.
3. Writing is learned by imitation, study and practice.
4. The method of writing acquired in youth generally becomes a fixed habit for life.
5. Habits are formed by a repetition of acts.
6. Pupils will form habits good, bad, or indifferent, if allowed to write.
7. Habits are very difficult to change when once contracted and become more confirmed by age.
8. A graceful style of penmanship is as readily acquired as any.—Writing Teacher.

## THE PEN.

The pen of a ready-writer, whereunto shall it be likened?

Ask the scholar, he shall know—to the chains that bind a prisoner.

Ask the poet, he shall say—to the sun, the lamp of heaven.

Ask the neighbor, he can answer—to the friend that telleth my thought;

The merchant carelessly it will, as a ship freighted with wares.

The divine holdeth it a miracle, giving utterance to the dumb.

It is, expanding and dismounting sentiment, Christianizing a thought, clearing it of mystery, and sending it bright into the world.—Tupper.

The art of Writing is called *Calligraphy*; fine penmanship is sometimes termed *Calligraphy*, *Shorthand*, *Brachygraphy* or *Stenography*, *Miniature Writing*, *Micrography*, and *Secret Writing*, *Cryptography*.



## The Precious Metals.

THE WHOLE AMOUNT TAKEN FROM THE EARTH SINCE THE CREATION.

Approxes of this golden epoch and age of silver bonanzas, we learn from the most reliable sources of information that from the earliest times to the commencement of the Christian era the amount of the precious metals obtained from the surface and mines of the earth is estimated to be four thousand millions of dollars; from the latter epoch to the discovery of America, another sum of four thousand millions was obtained; from the date of the latter event to those of 1852, an addition of nine thousand millions was made; the extensive working of Russian gold mines in 1843, added to the close of 1842 one thousand millions more; the double discovery of the California gold mines in 1848, and those of Australia in 1851, added, to the close of last year, five thousand millions, making a grand total of the present time of twenty-three thousand millions of dollars. The average loss by abrasion of coins is estimated to be a tenth of one per cent per annum; and the average loss by consumption in the arts and destruction by fire and shipwreck at two to eight millions. The amount of the precious metals now in existence is estimated to be thirteen thousand millions of dollars, of which gold furnishes seven thousand millions, and silver the remainder. Of the amount now in existence, eight thousand millions are estimated to be in coin and bullion, and the remainder in watches, jewelry, and sundrily plate, jewelry and ornaments. Of the amount now in existence, seven thousand millions are estimated to have been obtained from America, three thousand millions from Asia (including Australia and New Zealand), two thousand millions from Europe and the remainder from Africa. Prior to the commencement of the Christian era, the annual product of the precious metals was about two millions of dollars; from the commencement of the Christian era to the discovery of America it was three millions; three hundred and fifty years it attained to twenty-five millions; during the decade immediately following, 1842 to 1852, it was one hundred millions, and since the double discovery of the California and Australia mines, 1853 to 1872, it has averaged two hundred and fifty millions of dollars. The annual product of the precious metals attained its acme in 1853, when it was two hundred and eighty-five million dollars. The increase in the amount of the precious metals in existence has been greater during the last twenty-five years than during the previous one hundred and forty. With such magnificent results before us, it is not singular that California and the Pacific Slope do not cut a more imposing figure in the world of commerce.—*San Francisco Era.*

## A Good Riddle and Answer.

The following riddle is attributed to Mr. Macaulay, the essayist:

Out of hay head—and singular I am:  
Out of my tail—and plural I appear;

Cut off both head and tail, and strange to tell,

Although my middle's left, there's nothing there.

What is my head, cut off? A sounding sea.

What is my tail, cut off? A roaring river.

Within whose eddying eddy I penetrate.

A parrot of soft sounds, though mute for ever.

Shortly after the publication of the above a correspondent furnished the following answer:

Food! I've guessed it! 'Tis a cow:

Cut off his head, he's very on;

Cut off his tail, and he has a Co.,

And that is "plum" all men know.

Cut off his head and tail, you leave a middle nothing (O) you perceive,

What is his head? A sounding Co.

What is his tail? The river D. (Doe)

And where's the Epicure, but cries: "Odds Zounds,

I know the Cod produces most sweet Sounds."

## EXERCISE FOR FLOURISHING.

## Pithograms.

Owe no man anything.  
Temptations are instructions.  
Money earned is money valued.  
Fortunes are made by savings.  
Money easily gotten is soon spent.  
God promises nothing to idleness.  
Never make a loan on impurity.  
Envy is the ghost of murdered time.  
It is bad to lean against a falling wall.  
He is rich who is poor enough to be generous.

Slightest small injuries and they will become none at all.  
Idleness is many gathering miseries in a single hour.

Life is a pendulum swinging between a smile and a tear.

Idleness is hunger's mother, and of theft its full brother.

If laughter is the daylight of the soul a smile is its twilight.

Judge not from appearance lest you might err in your judgment.

Haste trips up its own heels, fetters and stops itself.—*Seneca.*

No man can be provident as to time who is not careful as to company.

One bell serves a parish, and one helpful hand serves many a cause.

Applause is the spur of noble mind, the end and aim of weak ones.

I have been everything and it amounts to nothing.—*Seplimus Seneca.*

Knowledge and timber should not be much used until they are seasoned.

Bashfulness is an ornament to youth, but a reproach to old age.—*Aristotle.*

Motives are like harlequins, there is always a second dress beneath the first.

If thou faint in the day of adversity thy strength is small.—*Proverbs xxix. 10.*

True happiness costs little: if it be dear it is not of good quality.—*Vicatio Days.*

In this theatre of man's life it is reserved only for God and angels to be lookers on.

To be in a passion is to punish one's self for the faults and imperfections of another.

Kind words are better than gold, and the voice of a friend has saved many a man from ruin.

How immensely would our conversation be abridged if all mankind would speak only the truth.

Trust him little who praises all; him less who censures all; and him least who is indifferent to all.

The superiority of some men is merely local. They are great because their associates are little.

Pollitness is money, which enriches not him who receives it, but him who dispenses it.—*Vicatio Days.*

No life can be pure in its purpose and strong in its strife and all life not be purer and stronger thereby.—*Owen Meredith.*

## Ames' Compendium

of Practical and Ornamental Penmanship is designed especially for the use of professional penmen and artists. It gives an annual number of alphabets, a well graded series of practical exercises, and specimens for off-hand flourishing, and a great number of specimen sheets of cursive title pages, resolutions, certificates, memorials, &c. It is the most comprehensive, practical, useful, and popular work to all classes of professional penmen ever published. Sent, post-paid, to any address on receipt of \$5 00; or for a premium for a club of 12 subscribers to the JOURNAL.

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It is certainly the book of all books on the art of penmanship.—*Prof. G. C. Curtis, Minneapolis, Minn.*

I find it even more so. I cannot say it was something excellent.—*G. C. Curtis, Boston.*

The work is primarily a triumph in Mr. Ames's book.—*New York Evening Post.*

The Compendium is a beautiful thing.—*Prof. D. L. Buelton, Quincy, Ill.*

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### IV.

If I live were bluer,  
And fogs were thicker,  
And fowls the storm on land or sea;  
Were slaty summers  
— Perpetual summers —  
What a Copia this would be!

If life were longer,  
And falls were stronger;  
If pleasure would last, if ease would flow,  
If each were brother  
To all others —  
What an Armida this would be!

Were good abridged,  
And evil diminished;  
Were slavery chain'd and freedom free;  
If all earth's troubles  
Collapsed like bubbles —  
What an Elysium this would be!

— H. S. Leigh.

### Ancient Money.

Very numerous and dissimilar substances have been made into the purposes of money among the different people of the world. Of the aboriginal money of this continent in the mounds of the West and South, specimens have been found composed of lignite, coral, bone, shell, terra cotta, mica, pearl, carnelian, chalcocite, quartz, jadeite, and gold, silver, copper, lead and iron. When other substances of a more perishable nature were used is, of course, unknown. In the northern and eastern portion of the continent the natives used dried fish, skins, as well as strings of wampum made from various kinds of shells for money.

Before the invasion of Julius Cæsar the natives of England had the plates, iron plates, and rings, which were received as money. On the authority of Seneca a curious account is given, where leather appropriately stamped to give it a certain legal character, was the only current money. At a comparatively recent date in the annals of Europe, Frederick the Second, at the siege of Milan, actually paid his troops in leather money. Nearly the same circumstance occurred in England during the great wars of the barons. The Carthagenians also made money of leather, while several of the Asiatic nations used the inner bark of the mulberry tree, cut in round pieces stamped with the mark of the sovereign, which to counterfeit or refuse in any part of the kingdom was punishable with death. The crown of Queen Philippa, which had been pawned at Cologne for £2,500, was redeemed by sending over three hundred and thirty-four and a half sacks of wool. In the course of 1520, King John, for the ransom of his royal son, promised to pay Edward III. of England three millions of gold crowns. In order to fulfill the obligation, he was reduced to the mortifying necessity of paying the expenses of the palace in leather money, in the centre of each piece being a bright point of silver. In that reign is found the origin of the treacherous home of bayonet called—conferring a leather medal. The imposing ceremonies accompanying a presentation of money for grace, dignity and value to a leather jewel, which nations were probably proud and grateful to receive at the hands of majesty.

The invention of coinage is ascribed by Herodotus to the Lydians, to whom also, by some authors, is given the credit of the invention of gold money. By other writers the honor of the invention of coinage is given to the Egyptians, who were among the first Greeks that applied themselves to commerce and navigation. It would appear, however, that to the Asiatics the world is indebted for coinage as an instrument of exchange.

As late as 1374 there was an immense issue of money in Holland stamped on small sheets of pasteboard. But farther back in the vista of years, Numa Pompilius, the second king of Rome, who reigned six hundred and twenty-two years before the Christian era, made money of wood as well as leather. Both gold and silver appear to have been in extensive circulation in Egypt soon after their potency was understood in Asia. Thence they were introduced into Carthage and Greece, and finally traveling farther and farther in a westerly direction, Rome discovered the importance of legalizing their circulation as money.

Weight having always been of the first

importance in early times, the shape of money appears to have been a matter of perfect indifference for a series of years. When the small pieces or portions of metal received as precursors were extensively circulated, it is quite probable that each person shaped them to suit his own convenience as is practised, to some extent, at this time in remote portions of the East Indies. There the paper cuts off parts with shears till he obtains by exact weight the stipulated price. It was thus that men traveled with the evidence of their possessions in a sack. But great inconvenience must have resulted from this often tedious process, and as nations advanced in civilization and the economic arts, a certain mark or impression on pieces of a certain size caused them to be acknowledged each as the representative of a certain sum of money. This facilitated negotiations and led to further improvements both in the form, weight and beauty of the devices stamped thereon. The custom which has prevailed for many centuries past in all the nations of Europe of stamping the metallic likeness of the reigning sovereign on the coin newly issued, enables us to read the history of their successive dynasties in the faces on the national currency, so that their "stamped metal" answers a two-fold purpose. The "guinea's shanty" becomes a history in itself, which, as Hood sings—

"— even its matted coins express,  
Now stamped with the image of good Queen Bess,  
And now of a bloody Mary."



The above is a specimen of Black-board Flourishing by W. E. Dennis, of Wright's Business College, Brooklyn, N. Y.

### Educational Items.

Texas will shortly hold its first State Convention of teachers.

The schools of Munich, Ind., have added penmanship to their course of study.

It is probable that book-keeping and commercial arithmetic will be taught in the regular high school course in Memphis.

The total enrollment of the public schools of the United States is \$88,000,000, and it is estimated that the average daily attendance is 1,500,000.

A memorial asking Congress to appoint a commission to consider what can be done to amend our orthography is now going about seeking signers.

Apparatus for teaching the metric system has been distributed to the Boston grammar schools, and the primary schools will soon be similarly supplied.

The colored schools of Washington are said to be the best schools of the sort in the country. They are taught almost exclusively by colored teachers.

The largest sum expended in this country for each enrolled scholar is to be credited to the Cherokees of Indian Territory. Each pupil in their schools is educated at an annual cost of \$33.76. The smallest sum per capita—eighty-nine cents—is paid by Alabama.

Both Wisconsin and Illinois have recorded local decisions as to the choosing of studies by parents or teachers. The Wisconsin court says: "It is unreasonable to suppose that any scholar who attends school can or will study all the branches taught in them. From the nature of the case some choice must be made, and some discretion exercised, as to the studies which the different pupils shall pursue. The parent is quite as likely to make a wise and judicious selection as the teacher."

The Board of Education of Springfield, Ill., have adopted a spelling reform resolution as follows: *Resolved*, That irregular spelling of the English language is a serious hindrance in learning to read and write, and is one cause of the alarming illiteracy in our country; that it occupies much time in our schools which is needed for other branches of study, and that it is desirable to request our Legislatures, State and National, to appoint commissioners to investigate this matter and report what measures, if any, can be taken to simplify our spelling.

At the recent meeting of the Northeastern Ohio Teachers' Association one of the members read a paper on political education in the public schools. He recommended that these schools should teach a knowledge of our government, its history and its institutions, and complained that three-fourths of the high school graduates go forth without one lesson on the science of government, and without definite knowledge of municipal, county, State or Federal government. Considering

wanted to see illustrations by the teachers, and also wanted them to exercise as much freedom as possible from the books, while clinging to the subject matter. Another fault was that teachers were not prepared for the lesson when they went to their classes, and hardly knew as much of the text as do the scholars. A great fault is that teachers are in the habit of hearing rather than teaching lessons. Another member said that a great lack in the present system of teaching was an over crowding and an attempt to teach too much. He believed in making the student, rather than the teacher, do the work, and thought such a plan could not but result in good to the scholar.

Several very wise and uncommon suggestions are made in the report of a standing committee on Industrial Education to the California Teachers' Association. They specially recommend that in all schools more attention should be given to "thoroughness" in reading, writing and spelling the English language—a recommendation which is far from being unnecessary. Arithmetic should also be taught, in the opinion of the committee, in such a way as to secure readiness and accuracy in the four rules, the tables, common and decimal fractions, and interest—again a not unnecessary suggestion. Specific instruction in the principles of morality for at least so hour every week; the instruction of girls in the general principles of domestic economy; the talking to boys concerning the necessity and utility of labor, whether manual or mental, and instruction in the laws of health, are

recommendations as excellent as unusual in addressing teachers. "In all schools," the committee say further, "pupils should be trained by 'language lessons,' to express their thoughts correctly in speaking and to write English with sufficient accuracy and readiness to be able to write, spell, punctuate and express in grammatical sentences a letter of business or friendship. If necessary to do so, sacrifice a part of the book on grammar in favor of the above recommendation." The establishment in the State University of a professorship of the Science of Education, and the payment of money by school teachers "only on condition of first-class work by professionally-trained teachers," are suggestions of particular value. In short, there has been seen for a long time an educational report surpassing this in good sense and practical conclusions.

### Our Teachers' Agency.

Teachers wishing situations and principals wishing good teachers of writing or any of the commercial branches, should bear in mind that they can probably secure the same through our agency. Send in your application, with \$2, and we will render you all the service possible.

# Penman's Art Journal

Published Monthly at \$4.00 per Year.  
D. T. AMER, Editor and Proprietor,  
205 Broadway, New York.

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## ADVERTISING RATES:

	1 month	3 mos.	6 mos.	1 year
1 Column	\$16.00	\$35.00	\$65.00	\$120.00
2 Columns	30.00	65.00	120.00	220.00
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2 inch (24 lines)	2.00	6.50	12.00	20.00

Advertisements for one and three months, payable in advance; for six months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 20 cents per line.

## LITERAL INSTRUCTIONS.

We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we would thank it more even than that, we desire that its advice, generating as it does, and agents, we therefore offer the following:

## PRIMUMS.

To every new subscriber, or renewal, until further notice, we will send a copy of the Lord's Prayer, Psalm 100, and the Lord's Creed.

To any person sending their own and another name as subscribers, including \$2, we will mail to each the doctinal one year, and forward by return of mail the same copy of each of the following publications, each of which are among the best specimens of penmanship ever published, viz.:

The Continental Pocket of Progress, 200 lines in all, 1842.  
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A Specimen Sheet of Penmanship, 1842.

To every name and \$2 we will forward a copy of Williams & Packard's Guide, retail for \$2.00.

To two subscribers and \$12, we will send a copy of Amer's Compendium of Ornamental Penmanship, price \$15. The same bound in cloth will be sent for eighteen subscribers and \$12, price \$7.50.

To twelve names and \$12, we will forward a copy of Williams & Packard's Key of Penmanship, retail for \$5.

All communications designed for THE PENMAN'S ART JOURNAL, should be addressed to the office of publication, 205 Broadway, New York.

The JOURNAL will be issued as early as possible on the first of each month. Material designed for insertion should be received on or before the twentieth.

Remittances should be by post-office order or by registered letter. Money inclosed in letters is not at our risk. Address:

PENMAN'S ART JOURNAL,  
205 Broadway, New York.  
Give your name and address very distinctly.

NEW YORK, MARCH, 1873.

## Reminiscences of John D. Williams.

It will be remembered by our readers that in the September number of the JOURNAL was published an address delivered at the Penman's Convention by Prof. Packard upon the "Life and Work of John D. Williams."

At the close of that address remarks were made by Messrs. William H. Duff of Pittsburgh and William Allen Miller of New York, who were both very intimate friends and associates of Mr. Williams. Mr. Duff said:

"My recollection of Mr. Williams dates back to childhood. He was one of the very first persons I remember, and up to the time of his leaving our institution in 1826, I fairly worshipped him. At that time, like every young penman, I was in love with my art, and with every eminent in it, so much so that I have often thought that at that time I was actually *erotic* writing. Being associated with Mr. Williams every day, everything he said or did interested me, and I could not look upon him, not only as a great writer, but as a genius in every way, and I began to copy and imitate, not only his work, but his whole manner and style.

Mr. Packard has spoken particularly about his ornamental penmanship, which, no doubt, drew to me a specially high admiration, as I was a draftsman, but at that time we regarded him as pre-eminent, not only as a plain and ornamental penman, but also as a teacher. Indeed, his lectures at the black-board were such a masterpiece, that I regarded them as finished creations; he would not leave anything so well prepared, although he never seemed to give any time to the preparation of his illustrated lectures. Whenever he spoke in the College it was sure to be thronged with the best citizens of Pittsburgh.

After I took charge of the Writing Department of the College, several years after his departure, and long after he had more success elsewhere than the fact that in a lecture which he delivered in the different towns of Ohio and western Pennsylvania, he mentioned me as one of his favorite pupils. I never had anything more gratifying, for I was indeed proud to be classed among them.

There is an anecdote that I remember in reference to his first start in penmanship that may interest you. I don't know how I got it, but it is one of the legends of our college, and it is to this effect: My father was once buying a pair of pants at a tailor's shop in Pittsburgh and while Stairs was measuring him for the garment he suddenly stopped, picked up a yard stick and delivered several resounding whacks upon the back of a boy who had just appeared from around the corner. The youngster went off, rubbing his back, and my father had the curiosity to ask "what did you do that for?" "Oh, said the fellow, "that young scamp has used up nearly all my French chalk, writing and drawing all over my faces and front door step, and if he can't get any of my chalk he will take a piece of charcoal and mark up every smooth surface he can find, and I'm not going to have him do that." "Well," said my father, "if he has left the shop, my father took occasion to look at some of the specimens of the boy's 'hand-writing on the wall,' and at once saw that it was good. A few steps farther on he met the boy, and said to him: 'I have a writing school, and as you are so fond of writing I would you come around and write with me, and I will show you how to write.'"

That boy was John D. Williams, and that evening, from his father, he took his first lesson in penmanship. After he left Pittsburgh he took lessons from Mr. Rice in Buffalo, and he often discussed the subject with Father Spencer, who had some old letters in my possession that show that he had some ideas that looked very radically with those of Mr. Spencer.

His connection with our college was frequently interrupted. On one occasion, I remember, he left us to take a position as clerk on one of the fine passenger steamers, plying between Pittsburgh and Cincinnati, and on his last voyage he was killed. He was a "penman tramp," but always eventually drifting back to our college, being with us, as near as I can remember, some twelve or thirteen years. Every time he came back he would speak of persons who had seen his work, and said "if I could write like that I should be a good deal richer than I am at my book office," then he would say "now I am going to stick and make some money" and there was enough he would do splendidly for a while, but before long he would be drifting off again. On one of his trips to the East he met Mr. Packard. Fell into good hands and remained with him most of the time until his death.

It was here he executed his most elaborate and finished work. As penmen, we can all learn something from the monuments of his skill which he has left behind him. I am very glad to add my words of praise to what Mr. Packard has so ably said about him.

Mr. Miller said that when he was a student at Duff's College in Pittsburgh. It was there I made his acquaintance, and from that time forward our intimacy was complete. I am aware that all the traits of character which have been attributed to him, and the estimates of character which have been made to-day and to-morrow, and therefore need no confirmation from me.

I was associated with Mr. Williams in Pittsburgh, in Cincinnati, and in this city and I knew him so well, that whenever I think of him I fancy he stands before me. I have in my mind so perfect a picture of Mr. Williams, and I can almost see him, that the man is here in person. I feel that in this world, all the credit that is due has not been given him. I believe he did more to overcome, to break down and disperse the latter, party jealousies that so often spring up between penmen and teachers, than any other man that ever lived, and for this reason, and not anything else, I honor or respect him.

Photographically reported for the JOURNAL by J. T. GRANGER.

Look out for the new number of the JOURNAL. It will be worth twice the entire price of subscription to any pupil, teacher or admirer of penmanship.

## Standard Text-Books on Penmanship.

Almost daily industry is made of us regarding the peculiarity and relative merit of the various publications upon penmanship. With the view of answering at once all these questions, and for the information of all our readers, we give the following brief description of each, with our opinion regarding their utility, first giving our attention to the treating exclusively of plain or practical writing.

### THE SPENCERIAN KEY.

This work consists of one hundred and seventy-six octavo pages, illustrative of the theory and practice of practical writing. Its introduction is a brief sketch of the founder of the system, Platt B. Spencer, and a brief synopsis of the most attractive features of the system, then follow chapters upon: "The theory of Penmanship," "Materials and Implements," "Position," "Movements," "Classification of Letters and Figures," their formation and analysis, giving examples of the most common or natural faults in making them, with suggestions for their correction; also giving definite instruction for spacing, slanting, rising, proportions of writing, &c. A chapter is devoted to each of the following subjects: "Business Writing," "Ladies' Hand," "Variety of Style," "Black-board Writing," "Teaching Writing in Primary Schools," "In Common Schools and Seminaries," and "Business Colleges." These chapters are followed by several others, "Forming," "Materials and Implements," "Instruction for all pupils or teachers of writing."

The work is appropriately and profusely illustrated, showing positions, movements, principles, letters, analysis, and the various styles of writing. It is without doubt, the most complete and valuable guide to purely plain writing extant.

It will be mailed to any address on receipt of \$1.50, or free for a club of four subscribers to the JOURNAL.

### THEORY OF SPENCERIAN PENMANSHIP FOR SCHOOLS AND PRIVATE LEARNERS.

This is an OCTAVO pamphlet of 58 pages, in which the theory of Spencerian Penmanship, according to the latest revision, is developed by questions and answers, with practical illustrations. It embraces most that is practical in the key, while its cheapness places it within the reach of every teacher and pupil of writing.

It certainly is a most valuable aid, and we earnestly recommend every teacher and pupil of writing who has not a copy, to procure one at once. It will cost a good investment. Sent by mail for 30 cents, or sent free for two subscribers to the JOURNAL.

### THE SPENCERIAN COMPENDIUM.

Is one of the earliest publications of Spencerian penmanship. It consists of specimens of plain and practical writing, and some lettering, with very little practical instruction. It is engraved on stone in an inferior manner, the style of the writing is also crude, and the title "Key," and is comparatively little practical value. It is sent, post-paid, for \$2.00, or free as a premium for a club of five subscribers to the JOURNAL.

### PAYSON, DUTTON AND SCRIBNER'S MANUAL OF PENMANSHIP.

This is an octavo book of 120 quarto pages, and treats of the P. D. & S. system of writing in a manner similar to the treatment of the Spencerian, by the key, and in addition, has fourteen different alphabets of Roman, Gothic, and Text letters. It is an eminently practical and valuable work for the use of either teacher or pupil. Sent to any address on receipt of \$1.25, or sent free as a premium for a club of three subscribers to the JOURNAL.

### WILLIAMS & PACKARD'S GUIDE.

This work consists of 160 quarto pages, of letters, printed, which are devoted to the theory and practice of practical writing, in which the entire subject of teaching and practicing writing is presented in an ingenious and effective manner, both by way of explanations, with numerous and striking illustrations, and criticisms of good and bad writing. Thirty pages are printed from so, very engraved stone or copper plates, eleven plates are devoted to plain copies,

in single lines and practical business forms, seven pages give ten plain and fancy alphabets; twelve pages are devoted to the principles and examples for off-hand flourishing, among the latter are several of the most graceful and masterly specimens ever executed by that prince of flourishers, John D. Williams, who was the genius of this work, as also the "Gems." The work thus combines the practical with ornamental to a greater extent than any other hand book of penmanship now in use. No penman's library is complete without it. Sent by mail on receipt of \$3.00, or free for a club of seven subscribers to the JOURNAL.

### WILLIAMS & PACKARD'S GEMS.

This work, although devoting considerable space and attention to plain writing, is essentially a text book for ornamental penmanship. It consists of fifty-five large quarto pages, which are engraved in a superior manner upon stout paper, and are devoted to copies for plain, Italian and round handwriting; thirteen pages are devoted to the principles and exercises for flourishing; of the latter are several large and complicated specimens, among which are three designs for eagles, "a bird in a nest," a "scented bouquet," and "a bouquet of flowers," making a most elegant design, "a bounding stag," and various bird designs, thirteen pages are devoted to alphabets and lettering. There are in all twenty-four alphabets, ranging from the plainest to the most ornate. Upon the last page but one, a most beautiful and original drawing, entitled "Home, sweet home," representing a bird in a nest, with floral and ornate surroundings. Upon the last page are two fine specimens of lettering ornamented with flourishing; also the figures, white, set in clouding. The whole work is executed in an almost faultless manner, and is of unquestioned excellence as a guide, authority and standard of correct taste and models for flourishing and lettering. No student aspiring to excellence in ornamental or artistic penmanship can afford to be without a copy of this work. Sent to any address on receipt of \$5.00, or free as a premium for a club of twelve subscribers to the JOURNAL.

### AMES' COMPENDIUM OF PRACTICAL AND ORNAMENTAL PENMANSHIP.

This work is printed upon forty-nine 11x14 pages, and is by far the largest and most comprehensive work upon ornamental and artistic penmanship that has ever been published. But a very limited portion of it is devoted to plain writing.

It is designed especially as a hand-book and guide for ornamental and professional penwork. Three pages are devoted to specimens of plain and practical writing, and the remainder of the work is devoted to alphabets, of which there are twenty-three, embracing Roman, Gothic, Egyptian, Scroll, Old English, German and Church Text, and many others, in plain and the most ornate style; ten pages are devoted to principles, exercises and designs for ornamental lettering and drawing; one page is a page of copy flourishes, which is a page of copy flourishes, which are for cards and albums; twenty-one pages are devoted to complicated designs for engraved testimonials, memorials, resolutions, certificates, diplomas, &c. &c., altogether presenting an amount and variety of practical and artistic designing, lettering and ornamentation upon work that has never before been published. The original pen-work specimens of which these pages are fac-simile reproductions were all executed with great care and labor, most of them being copies of works executed to order; sums as high as \$100 have been paid for the execution of what represented the work of an artist.

A peculiar and valuable feature of this work is, that, unlike others which have been engraved thereby changing the character by perfecting the original pen-work, its pages being transferred by photography direct from the original pen-work to the stone, for printing, no line or mark of the original could be changed, in force, upon the print, therefore the observer of this work perceives the penman's art and skill alone, unaided by the engraver, while the pupil or imitator will feel that what others have done with a pen he may do with a pen, with greater confidence, knowing it to be actually done, than it is possible for him to do with a pen.



school of vainly striving for the impossible (to the pen) perfection of the engraver.

In this work are practical directions and examples for nearly every form and style of work that a professional penman will be called upon to execute. It is sent to any address for \$5.00, or free for a club of twenty subscribers to the JOURNAL.

LONDON'S HOUSE OF LETTERING AND FLOURISHING.

are each of 24 quarto pages, in paper covers. The book of lettering gives the principles of the Old English and German Text, with the alphabets; also Roman alphabets and several pages of text and ornate Roman lettering tastefully flourished and ornamented. The book of flourishing gives a variety of exercises for flourishing, embracing the principles—birds, quills, etc. They are good works for the money. Sent, post paid, on receipt of 30 cents each, as a premium for two subscribers to the JOURNAL.

#### Business Education.

The unparalleled success and universal approbation which have encouraged and propelled the development of education, and only proves the wisdom of its institution, but is as just a knowledge of a discerning and intelligent public—that a practical education stands first in the order of requisites to success. The age when men without any education have achieved success, has almost passed out of memory. More than ever before is the necessity now urgent, that the young athlete should be skilled in the principles of that conflict in which he is about to engage. He must be educated with a strict and especial reference to business pursuits. If he intends to become a business man.

It is a great mistake to suppose that the "learned professions," so called are the only ones that require a thorough and systematic course of training. The idea that the commercial man and the accountant may learn his profession from the routine of actual service, is just as absurd as to infer that the lawyer may learn the nicest legal points from actual practice at the bar or that the physician may obtain his knowledge of anatomy by at once commencing the practice of surgery without previous study or training. They have their colleges of science and practice, which are indispensable to their future success. So, too, should the school-room of the business man be an epitome of that larger school-room, the busy, bustling world, where he may be versed at once in the *modus operandi* of his business, and from his superior education for actual business life, be the better fitted to cope with his fellows—profit by their prudence and avoid their errors. "An ignorant merchant may happen to succeed," says Freeman Hunt, even in our day, but any one must see that it is the most improbable peradventure.

There is such a thing as a business education, as distinguished from the education dished out in our "classical seminaries" and "modern colleges"—an education which shall acquaint the farmer and the mechanic—teach the artisan the theory of his art and open up to the aspirant for mercantile honors, all the ways and by-ways which he must explore in order to reach his goal. Nor is it of modern date. A practical education in his special branch of business, either in the form of a regular apprenticeship or some other way, has ever been considered quite as essential to the merchant as to the mechanic or professional man; but previous to the introduction of commercial colleges in our land, the "reading room" was the business man's college and art school, after a long and diligent apprenticeship had been faithfully served, he was prepared to cope with his fellows in their strife for gain and, in some lands, even now, it is customary to pay a stipulated fee of from five hundred to fifteen hundred dollars, for the privilege of serving as an apprentice in any particular branch of the mercantile profession.

But the counting house, especially in our land, has ceased to become a school room for the youngling trade of the globe must shortly be in our hands. The wheels of commerce cannot stay nor the "cash of business" permit the candidate for mercantile honors to learn his profession there and were there no other alternative, his education must necessarily be exceedingly meager, and his success naturally a lamentable failure. Hence, what is so universally felt and acknowledged, must be admitted as an indispensable necessity, and it is such facts as this that has led to the facilities now offered for obtaining a practical education so justly commendable, and enabled one of our popular American writers to remark, that "the commercial colleges of our land were the most valuable institutions of our country."

We have neither space nor desire to establish a confutation to the argument fully urged by those whose opinions are radically premature; or, perhaps, whose interests are jeopardized, that "nothing can be learned without experience." Nor do we make the bare assertion without the most conclusive and positive evidence—evidence deduced from hundreds now in actual service—that it, like any other science, can be learned.

#### Art Culture

A THOROUGH SCHOOL FOR INSTRUCTION.

An culture is the great desideratum required for our country to place her on a higher level in the scale of civilization, by the development of an esthetic sense. It would not be difficult to demonstrate that in such culture may be found one of the most important developments of national resources, financially as well as intellectually and

ment will be found in another column. From our long and intimate acquaintance with Mr. Barlow, we know him to be among the most efficient individual effort of being made in many cases to satisfy this demand.

Among the most encouraging of these we may mention that of Mr. Barlow now opened at 285 Broadway, whose advertise the most skillful and experienced artists and teachers of our country. Among his numerous patrons and pupils are some of the most wealthy and refined citizens of New York. And we feel assured that the facilities which he now offers to aspirants for genuine art study and culture, are not excelled in the country, while his terms will be very reasonable.

#### Send a Specimen of Your Writing.

To enable us to, accomplish a certain plan we have in view for the interest and benefit of the readers of the JOURNAL, we hereby invite every reader not a professional penman to write on a slip of paper 2 1/2 x 7 1/2 in size, in their very best style, the following words, viz:

"Written for the PENMAN'S ART JOURNAL as a specimen of my handwriting"

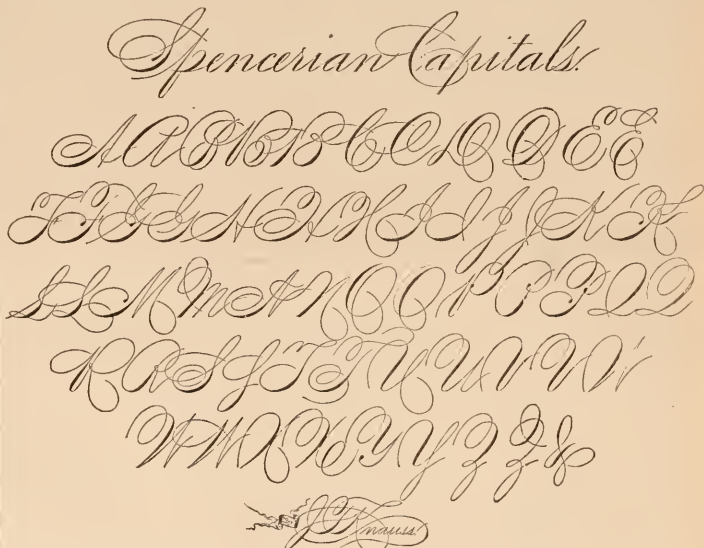
Date.....Name.....  
P. O. address.....  
and forward the same to the editor of the

young man of his word, for the names for the club came as promised; fifteen this time, three better than his promise. This is the largest number of subscriptions forwarded by any person during the same period of time.

Mr. Kimball has received as compensation premiums to the cash value of \$16.50. Will not some enterprising young man do the same that Mr. Kimball has done in each of the other numerous Business College, some of which have very few representatives upon our subscription lists, whereas every student of not only writing, but of any business branch, should be a subscriber to the JOURNAL, and all who are really enterprising would become so were they properly solicited. Who will do it?

#### Obituaries.

We are deeply pained to record the death of one of the most worthy, accomplished and promising young penman and artists—Walter L. Garthwaite, of Elizabeth, N. J., who died from hemorrhage of the lungs on the 10th of February, at St. Paul, Minn., where he had gone in the hopes that a change of climate might afford relief from the chronic malady, consumption, with which he was afflicted. Young Garthwaite was not only a skilled writer, but was skillful at sketching and portrait drawing in crayon. Nor were his talents alone displayed in this direc-



The original copy from which the above cut is photo-engraved, was executed by J. T. Knaess, Principal of the Easton (Pa.) Business College. The excellence of the original manuscript we have rarely seen excelled. It gives conclusive evidence that

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PENMAN'S ART JOURNAL. Our object in calling for these specimens and plan for using them will be fully explained in the April number, after which no specimens can be received, in accordance with our plan. No one interested in penmanship should fail to send a specimen.

Although a very large number of specimens of writing have been received in response to the above request, yet the number is very far short of what we desire and what it should be. We, therefore, hereby extend the time for receiving specimens another month. Let no reader fail to respond.

#### Better Than His Promise.

In the February number we mentioned that Mr. Le Dot Kimball, a student at the Lowell (Mass.) Business College, sent clubs of twelve subscribers to the JOURNAL in each of the months of November and January, and had promised another club of twelve in February. He is evidently a

man who composed music with considerable success, and was an accomplished singer, being the regular leader of the singing in the Sabbath school. He was a frequent contributor to the columns of the JOURNAL. His articles were always brief, pointed and interesting. The Elizabeth Daily Journal closes a long and interesting notice of his death, with the following very appropriate and truthful remarks.

"In many respects Walter Garthwaite was a young man of unusual character. Those who were most intimately acquainted with him will recall the purity of his thoughts, the chasteness of his sentiments, and the depth of his religious feelings. The strength of his moral character far exceeded his physical strength, and his religion was to him all absorbing. His early death will be mourned by all who knew him, and those who have merely acquainted themselves with such of his labors as have been made known to the public, will regret that his talents were not permitted to develop, while his intimate friends and relatives will feel







## TEEL DENS





Published Monthly, at 205 Broadway, for \$1.00 per Year.

B. T. ABES, Editor and Proprietor.  
R. F. KELLEY, Associate Editor.

NEW YORK, APRIL, 1879.

VOL. III. NO. 4.

Cards of Business and Business Colleges, occupying three lines of space, will be inserted in this column for \$2.50 per year.

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### Primary Instruction in Writing.

A paper by George H. Shattuck before the Penman's Convention in New York, August 12th, 1878.

In speaking of primary instruction in writing, it is not my purpose to enter into the details of each branch of the subject, for all present are sufficiently familiar with that branch of the subject as to require no suggestions from me.

I propose to take a broader view of the matter, and consider some of the difficulties that confront the child in his first efforts in penmanship and to some extent point out their origin and the remedy.

So far as it may serve any purpose I may give some hints gathered from my own experience and observation. It is conceded by a large majority of the pupils of the public schools, have to engage in some employment before entering the grammar departments. It is the testimony of school officers generally, that while the primary grades are overcrowded, the grammar and high schools offer ample accommodations for all who choose to come within their influence.

I find the following collateral testimony on this point in the Philadelphia Ledger of recent date: "In this city (Philadelphia) and other large cities and towns throughout the States, nine-tenths and probably more of the people complete their public school education before they get beyond a secondary school.

Nearly thousand out of a hundred thousand never get the advantages of the grammar schools. These nine tenths have to go out to work of life with no more schooling than they can get in secondary schools, and one-half as a rough estimate with no more than they can get in the primaries." It is in view of facts like these I think that the Commercial Colleges of to-day find one of their strongest claims to public favor, and fill an important place in the education of youth that is not provided for any canal will be in our system of public school instruction. And while they fill an actual want that existed prior to their organization, no adequate provision has been made for proper and successful drill of pupils just commencing their efforts in penmanship.

It is not my purpose to provide as successfully for their wants as the Business Colleges, for an older class, that I propose to call your attention to some suggestions in this paper.

I wish to see the small boy of the period when he leaves school to enter the store, the workshop or other employment, whereby he may own a small piece of property, to develop all the elements required to develop a good, legible hand-writing. It is at this point that the actual battle of life commences.

Scarcely a model boy in he who is not haunted by the ghosts of lessons unlearned or tasks untried. I wish to present the youth as he leaves the public school with only the rudiments of a common school education, already conscious of his defective knowledge and neglected opportunities, and too often, I fear, an over-growing consciousness of some unfathomable teacher who had failed to impress him with any just appreciation of the future life.

I can picture to myself with what pleasure would the contumace of the teacher in our Business Schools be lighted-up as he welcomed the pupil already endeavoring to make his way in the world, and had already acknowledged the surest way to success a good, thorough business education; and I imagine in his heart a cordial respect for those teachers who had impressed their pupils with the fact that through a thorough acquaintance with business ways lays the most direct road to success. Nature the memory of most of us who have noted these things, commendable progress has been made in the study of public writing in many of our public schools. Children are taught penmanship much earlier than twenty years ago. Indeed, it is but too all too true, some writing with pen and ink was allowed in the primary grades of this city.

As evidence of improvement in our public school I make two quotations. In an abstract of the Massachusetts school reports published by Horace Mann, and published some twenty-five years ago, I find the following: "The four is underestimated that in our public schools were generally neglected that in our public schools while other branches not as necessary have received the attention that ought to

have been applied to this important art, and it is believed the defect may be traced chiefly, if not entirely, to the deficiencies in the qualifications of teachers."

In the Twenty-third Annual Report of the Board of Education of this city for the year 1877, I find the following encouraging remarks from the assistant superintendents: "The improvement in penmanship has been very general. In some schools quite remarkable the past year. The new course of instruction introduced some valuable reforms, the benefits of which are quite obvious. \* \* \*

\* \* \* In a majority of the schools the regular class copy books exhibit work and improvement highly creditable to the pupils and teachers. \* \* \* Specimens by some of the first-grade pupils (in the primaries) surpass in neatness of style those which were formerly exhibited by the advanced class of the grammar departments. When these very creditable results are attained, teachers are careful to give the requisite instructions to the pupils as how to sit and hold the pen, and know how to compel a compliance with these necessary directions. \* \* \*

As a whole the judicious course prescribed for penmanship has, to a very great extent, been faithfully and intelligently carried out by both principals and class-teachers."

I hold that the proper instruction of children in writing must be the work of the primary teachers of public schools, seconded by the itinerant or local writing-master who, I think, will find his proper position an intermediary one between the teachers of public schools and those of Commercial Colleges. The writing-master must be the outgrowth of some continued pressing public demand, since his origin dates from the earliest days of penmanship. And though he has not always flourished with the supposed luxury of the green tree, but often with no abiding city or resting place for his weary limbs, yet neither heat or cold, sickness or poverty have been able to discourage him in the persistent pursuit of his profession.

Fortunately the Business Colleges gave him a head, education, and an honorable position to many of the craft. I think the goal work commenced in that direction if carried out to its proper extent will effect the recognition of the writing-master as a much-needed element in the instruction of the children of the country.

If I mistake not it is one of the purposes of this Convention to bring into more intimate relations teachers of writing and those of business branches, and create a more friendly feeling and a permanent interest in each other. I will pardon me if I refer to a matter outlined sometime since in the PENMAN'S JOURNAL, in regard to teachers of writing creating this plan, endorsed by writing from some Commercial Colleges as a permanent one, and building up a reputation and a business. Taking a certain number of towns, and visiting them at stated intervals, the undersigned of this plan, endorsed by a thorough trial of the plan, endorsed by this Convention, would do much towards educating public sentiment to its approval. I think Business Colleges should encourage it as a means of securing a stronger hold on public favor.

I propose to show that in this reform movement the writing-master has an honor-

able work to perform. If he makes the impression he ought, he will be allowed, if not invited, on his visits to a town to give some hints to classes in the public schools, explaining to the teachers how to organize, how to interest and instruct pupils. In this way public school teachers will become better acquainted with and more interested in their general education.

Friendly relations established between them and the itinerant writing-master. The standard of instruction in penmanship in the public schools raised, a larger number prepared for more thorough instruction in special writing classes; and lastly, what most present can appreciate, a first-rate preparatory drill for entrance into some good Commercial College."

As the matter now stands, it appears to me that primary pupils suffer from the application of too little knowledge on the part of primary teachers and too great a display of it on the part of the writing-master, and a pretty general ignorance on the part of both in regard to the relation of the work of one to that of the other.

I would not encourage any one to believe that to any great extent will special teachers of writing ever be employed in our public schools. Less than a score, I think, would present at such towns in the United States as to do employ any special teachers, and the number is decreasing rather than increasing.

To instruct pupils in their first efforts in penmanship must be the work of the primary teachers of our public schools; and here we have the application of too little knowledge of primary instruction in penmanship. It is a common feeling that good writing is a gift to the favored few, and unattainable by the multitude. A feeling, I think, many public school teachers cherish, especially those in the lower grades to cover their own failures in teaching it. Among many reasons for these failures may be named the following:

Normal schools give individual instruction, rather than methods of class drill. But of education, superintendents and principals of schools make no special requisite necessary in penmanship on the part of teacher or pupil. Teachers are accepted without reference to their knowledge of any of the principles of teaching the elements of penmanship; and pupils are given no examination in arithmetic, geography or reading, and the time that should be taken for writing often encroached upon to make a better showing in other studies.

Again if the teachers are disposed to do their duty many will fully comprehend the subject, and frequently offer as an excuse their own inability to write well.

They observe that some can easily become good writers, and to these, they perhaps, unconsciously give their time and attention, and herein lies one of the causes of their failure.

Another cause of failure in many cities and towns is that frequently the best teachers of hours of school occupied in heartening students, leaving them no time to systematize, supervise and keep the work in all grades up to the highest standard, consequently the grade-classes observe or omit proper class-work as their feelings incline.

In my opinion the present state of affairs has produced permanent and remarkable results, while the same instruction in another school with no such supervision the results, if any, have only been temporary and of no practical value. I believe the sentiment









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We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that; we desire their active cooperation as correspondents and agents, we therefore offer the following:

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To every new subscriber, or renewal, until further notice we will send a copy of the Lord's Prayer, 1843.

To any penman sending their own and another name as subscribers, including \$2, we will mail to each the JOURNAL, one year, and forward by return mail to each the same copy of the following practical publications, each of which are among the finest specimens of penmanship ever published, viz.:

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For five names and \$12, we will forward a copy of Williams & Packard's Great Book of Penmanship, 1843.

All communications designed for THE PENMAN'S ART JOURNAL should be addressed to the office of publication, 205 Broadway, New York.

The JOURNAL will be considered as nearly as possible on a par with the JOURNAL of the Penman. It is not to be sent out unless it is desired by the penman. It will be sent out only if it is desired by the penman. It will be sent out only if it is desired by the penman.

Remittances should be by post-office order or by registered letter. Money enclosed in letter is not sent at our risk. Address

PENMAN'S ART JOURNAL,  
205 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, APRIL, 1879.

**Our Writing Class.**

In the present number of the JOURNAL we will find the first of a series of lessons in practical writing to be given through the columns of the JOURNAL by its ASSOCIATE EDITOR, Prof. B. F. KELLEY, who has long and justly been regarded as one of the most skillful teachers and writers in this city. For several years past he has devoted a large portion of his time to teaching writing in several of the most popular private educational institutions of New York, the remainder of his time has been devoted to aiding us in the execution of professional notices. We can, with the fullest confidence, assure our readers that this course of lessons will be most skillfully and ingeniously conducted on the part of Prof. Kelley, while we shall spare no pains or expense in producing fine engravings by which to present the copies and illustrations necessary for securing the most effective results.

In order that the greatest interest should be awakened and the best results secured to our readers from these lessons we have, before announcing our plan, invited all of our unprofessional readers to forward specimens of their present style of writing to indicate to the writer the points of improvement. At the close of the course of lessons we shall again call for specimens from each one of these respondents, when a competent and disinterested committee will be appointed to compare all the specimens and to decide upon the three best specimens of improvement. To the person who has made the most improvement we shall forward a copy of Ames' Compendium of Practical Penmanship, as by Williams and Packard's Great Book, as may prefer. To the

one who has made the second best improvement we will send the "Williams and Packard's Guide." For the third best the "Spencerian Key." In each instance the books will have inscribed on their fly-leaf, in the best style of pen art, the name of the winner and the purpose for which it was awarded; and there also will be a full record of the committee, and the names of the successful competitors published in the JOURNAL.

Not only may the unprofessional reader of the JOURNAL profit largely from this course of instruction, but teachers and professors of writing will be likely to find many valuable suggestions regarding systems and methods of teaching writing.

**Practicing Writing.**

The poet has said, with much truth, of writing:

"No talent among men hath more to scholars and fewer masters."

While it may not even be desirable that all should be masters, it is certainly very important that all should be good, legible writers, which we believe, with rare exceptions, might be the fact were writing properly taught in all our public and private schools. Were the same pains taken on the part of the teacher to become qualified and the same standards for teaching writing, exacted by school officers, as is required in other branches, the average quality of writing would be greatly enhanced. No teacher should be permitted to have charge of writing classes who does not thoroughly understand the analysis and all the essential qualities of good writing, and who cannot himself write in an extraordinary hand. Writing should be regarded and taught as an absolute study, its theory and principles should be developed by questions and answers as much as arithmetic, grammar, geography or any other study. The theory, generally, to prevail that all that is necessary in teaching writing is to place before the pupil a copy, and that he should daily or occasionally spend half an hour, more or less, endeavoring to imitate it, which occasion, the teacher knowing no more about the copy or its practice than the pupil, very properly improves as a season of opportunity for the pupil to let it discover and correct, as best he may, his own faults, should these be likely to do, remain undiscovered, he goes on in their repetition term after term until his school days end, ashamed of his awkward writing and wondering all the time why he can make no greater improvement.

Is it any wonder that so long as the proper teaching of writing is thus neglected in our schools that we have so low an average of excellence as the result? When, on the other hand, were the pupils constantly to practice under the guidance of a well qualified and vigilant instructor, who would frequently point out to them their faults, making practical suggestions for their remedy, thus leading to the study as well as practice of the copy, progress would be rapid and certain, and bad writers would become as exceptional as are good writers now.

**A Penman's Convention.**

It was seen by a communication in another column from Prof. Hinman, that he complains that the "Penman's Convention" held in this city last August, was captured and conducted mainly by Business College men, and that it finally resulted in an association, whereby the penmen constituted "only the tail."

This, to some extent, was the fact, and inevitably so because a very large majority of the most experienced members of the Convention were in some manner identified with Business Colleges; nor can we see how it could have been or can be otherwise, fully the fault of the penmen, most conspicuous for their skill and attainments as penmen and teachers, are connected with those institutions, and since the call for the Convention included all penmen and persons engaged as authors or teachers in any branch of business education, such an association was, perhaps, the most appropriate and legitimate result.

That penmen outside of Business Colleges, who attended the Convention should have been disappointed in the gathering and its

result as a Penman's Convention, we are not in the least surprised, and since that Convention has resulted in a very much needed and promising association of persons interested in business education, of which good writing forms a conspicuous part, we do not see any good reason why penmen who are more directly identified with writing as artists and teachers should not, as Prof. Hinman suggests, come together in a convention of their own, wherein they may exhibit the best specimens of skill as artists and teachers, extend their acquaintance, and otherwise advance all the mutual interests of the profession. We can do so, and their standing and interest in the present association is also maintained to advantage.

As Mr. Hinman suggests, that twenty or more real live penmen might make a red hot convention, we are in favor, and can be counted as one of the twenty. Whom? We shall be glad to hear from any and all who are ready to pledge themselves, to take part in such a convention. It might be held at some central point, in July, or the latter part of August, etc. Can we not have a regular Susan pure Penman's Convention? The question is now open for debate.

**"Practice Makes Perfect."**

runs the old saw. Whether this be true or false depends upon how we define the word "practice." If it is simply to exercise the hand at writing, without study or thought for improvement, it is false, as is evinced by the fact that many persons who write almost constantly are most unsatisfactory writers. If, on the other hand, "practice" means a constant effort, by study, of correct forms of letters and their easy and graceful combination into writing, united with a determined effort to produce some thing, then it will be true that practice tends to perfection.

The great difficulty, however, lies in the fact that much that is called practice by the pupil and often by the teacher, is aimless, useless, even worse, damaging scribbling. We desire to see produced some thing of every pupil and teacher the individual that at any period of time devoted to scribbling or careless practice sees the learner backward as much as the same period of careful practice could advance him. A writing exercise tends to the great advancement of the writer, and every stroke of the pen is thoughtfully directed for the development of certain forms which must either be present for initiation in the form of a copy before the pupil, or a clear and perfect mental conception of the same.

**Business Writing.**

We are often asked why pupils who learn to write in our public schools and colleges never acquire a business hand, and the fact that they do not is urged as an argument against the systems taught or methods of instruction.

As well might it be asked why the same schools do not graduate practical merchants, lawyers, doctors, ministers, etc., and condemn them for not doing so.

The fact is, that what is denominated a "business hand" is formed and acquired as the habitual result of long and extensive practice of writing in some business pursuit, and can be acquired in no other way. It is akin to the peculiar air and accomplishment that characterizes persons as experienced practitioners in any other profession or avocation of life, and can no more be acquired in school than any other professional accomplishment.

**Writing as a Gift.**

The ability to execute fine artistic penmanship is regarded by many persons as a special gift. This is to be with our foundation in fact, except it be that the faculty for diligent and thoughtful practice be regarded as a gift; if so, we have no doubt that the same gift would equally distinguish its possessor in almost any other study or accomplishment.

We venture the assertion that there is no skillful penman who does not know that his "gift" of good writing was discovered

after an untold amount of the most earnest study and practice of writing. So far as our observation goes, such "gifts" are not passed round gratuitously to any great extent.

**The Dollar Mark.**

Much controversy has arisen as to the origin and meaning of the peculiar mark used to denote dollars. Some have attributed it to a corruption of the two letters U. S., used to represent Federal Currency, which afterwards, in the hurry of writing, became the present one. It is commenced at the top of the pillar, and were upon the Span dollar, which were principally in use during the early periods of the United States. The more probable explanation is, however, that it is a modification of the figure "8," having reference to eight mills, as the dollar was formerly called. The word dollar itself is regarded as derived from the German "Taler."

**At Least One Million**

of persons in the United States should read the PENMAN'S ART JOURNAL, beginning with the present issue. If it commenced a series of lessons in practical writing, which properly studied and practiced, will be of measureless value to many pupils in our public and private schools, or to any other person endeavoring to improve their own writing or ability to teach it. The course of lessons alone will be worth many times the entire cost of a year's subscription. Now is the time to subscribe and get all the lessons. Subscription may begin with the present volume (January number), or any time desired by the subscriber.

**The Special Attention**

of the many persons who will receive special copies of the JOURNAL. It is invited to the course of practical lessons in writing therein commenced by Prof. Kelley. We believe that all will find these lessons exceedingly interesting and profitable, and therefore earnestly solicit their subscription and efforts to induce their friends to subscribe. We will forward several copies free to be given as specimens to any person who may desire to circulate the same.

**Art Culture.**

A THOROUGH SCHOOL FOR INSTRUCTION.

Owing to a transposition of a part of the following article in the previous number, it is reprinted in this issue.

Art culture is the great desideratum required for our country to place her on a higher level in the scale of civilization, by the development of an æsthetic sense. It would not be difficult to demonstrate that in our culture may be found one of the most important developments of modern times, namely, as well as intellectually and morally. The subject when properly considered is one which might properly enlist the patriotic enthusiasm of the scholar and the statesman. Though we cannot hardly allude to its importance in the space at our command.

We are happy to perceive that although the public mind is not sufficiently informed to warrant our government in taking active measures for the elevation of the standard of national taste inasmuch as a government like ours can never be expected in its legislation to neglect the interests of the people, the level of the national sentiment. But though it may be a long time before government action could be looked for in this direction, it is somewhat consoling to perceive that knowledge on this subject is extending, and that there is an increasing demand for light in this direction, and an increasing cry, as from the "pining heart," to come, to come, may, saying he will to perceive, to appreciate, and to produce the beautiful. In response to this appeal it is very gratifying to perceive that efficient individual effort is being made in many cases to satisfy this demand.

Among the most encouraging of these we may mention that of Mr. Barlow, now



opened at 205 Broadway, whose advertisement will be found in another column. From our long and intimate acquaintance with Mr. Barlow, we know him to be among the most skillful and experienced artists and teachers of our country. Among his numerous patrons and pupils are some of the most wealthy and refined citizens of New York. And we feel assured that the facilities which he now offers to aspirants for genuine art study and culture, are not excelled in the country while his terms will be very reasonable.

#### Paragraphs.

BY B. F. KELLEY

Paragraph has been used for 2,100 years—Paper since the ninth century.

Quill pens are quite extensively used in England at present, especially in the club-rooms.

Elder A. Poir, once, received a prize for a tale written for a Baltimore literary paper, as being "the first of geniuses who had written legibly."

instance on record of a man signing his name and forgetting to write the letter."

The elder Pliny wrote of penmen, "Never has there been a race of penmen in any art, who have excelled in solemnity and professions, the practitioner in this simple and mechanical art."

Pliny says that Homer's Iliad was once copied so small that it was included in a nut shell. This manuscript, it is said, was seen by Cicero. And in the reign of Elizabeth was "a rare piece of work brought to pass by Peter Bales, an Englishman," a writing-master and an author. This was no less than the entire Bible, so minutely written that to be easily included in an English walnut. Queen Elizabeth is said to have worn a ring which contained writing by the same master, and, if written ordinary size, would require several broad pages. This could be easily read by the use of a magnifying glass contrived by the writer.

The manuscript of Pope's version of the Iliad and Odyssey are preserved in the British Museum. They are written upon the backs

#### Our Premium List

Do not fail to read our list of premiums in the first column of the fourth page—and if you do not want any of those, send for our list of special cash premiums. Every reader of the JOURNAL ought to get up a club to begin with this number or vol. iii. They will thereby be put and themselves, and do a favor to each subscriber by securing to him the best teacher and advocate of writing in the world.

AMEN'S COMPENDIUM OF PRACTICAL AND ORNAMENTAL PENMANSHIP, BY PROF. D. T. AMES.—This work is a complete compendium of pen art, containing over twenty entire alphabets of different kinds, numerous designs for engraved resolutions, testimonials, certificates, title-pages, monograms, and a great variety of truly artistic pen-flourished designs of every description. The work is the most elegant and elaborate published on the subject, and should be in the hands of every penman and engraver, as ideas, designs, styles of borders, lettering, flourishing, &c., may be found therein to suit almost any taste. It

#### A Penman's Convention.

All penmen agree that great good would result from a coming together of such live members of the profession as would relate their experiences, illustrate their methods of securing results in the execution of plain and ornamental penmanship, in teaching and in making money. It is well known that last summer a large number of penmen were brought together who lost their patience in being compelled to listen to long essays and longer wailed discussions by Business College men and authors of books.

No one can say that as a Penman's Convention, the meeting was a success. Yet it was demonstrated that a combined meeting of penmen and Business College men would result as it did in Business College men crowding out penmanship, "gobbling up" the time, and paying penmen the compliment of being allowed to serve as a tail to what they quickly changed from a penmen's convention into a Business College teachers' and penmen's association.

With the experience of last summer, pen-



Letters of Napoleon I. to Josephine from Germany, were so badly written that they were sometimes mistaken for snips of the seal of war.

Christiefield said every man who has the use of his eyes, and his right hand, can write whatever hand he pleases.

Palimpsest is parchment prepared to use the second time. Formerly parchment, owing to its severity, was often used a second and even a third time, and modern scholars have been able to decipher the various works incompletely effaced.

Manuscripts from the fifth to the twelfth centuries are far superior to those of a later date in point of freshness and legibility, on account of the better quality of ink with which they were written.

Henry Ward Beecher, it is said, once opened what he supposed to be a letter addressed to him but upon examination found it to contain the one word "Fool," upon seeing which, he immediately remarked, "I have heard of penmen writing letters and forgetting to sign their names, but this is the first

of letters, from illustrious contemporaries. Pope taught himself to write by copying printed books, and much of the above mentioned manuscript is in Roman and Italian characters," cleverly formed.

On Michaelmas day, 1595, a great writing contest took place between Peter Bales and his antagonist David Johnson; a pen of gold worth twenty pounds, was to be awarded the victor. Five Judges were to render a decision. Great excitement prevailed to Bales the prize was awarded, according to Bales' account. But Johnson asserted that the person holding the prize in safe-keeping previous to the award, was prevailed upon by Bales to lend it to him, that he, such, would "have a sight of the golden pen to comfort her," and, upon permission being given him, he immediately pawned it and afterward sold it at a price far less than its actual value; that, he, instead of his antagonist might receive benefit therefrom.

Now is the time to subscribe for the JOURNAL, and get all the lessons in writing

has to be seen to be properly appreciated. The photo-engraving and printing of the numerous pen pictures are a marvel of excellence.—(Canadian School Journal).

#### Writing for the Press

Waste no time on introductions. Don't begin by laying out your subject like a Dutch flower garden, or telling your motives for writing. The key-note should be struck, if possible, in the very first sentence. A dull beginning often damps an article; a spicy one whets the appetite, and recommends what follows to both editor and reader. Above all, stop when you are done. Don't let the ghost of your thought wander about after the death of the body. Don't waste a moment's time in vindicting your production, against editors or critics, but expand your energies in writing something which shall be its own vindication.

To any person desiring a duplicate of the above cut, with the rolls containing the lettering illustrated, we will send the same by express immediately on receipt of \$5.50.

men who can hope for satisfactory results at a meeting with College men, are indeed blind. Never was there a more able or skillful number of penmen together than last summer; yet, leaving out an exercise which we were invited to give the last twenty-five minutes of the Convention, there was not during the whole Convention a single letter placed upon the board and analyzed or in any way discussed. There was no illustration, discussion or allusion to anything relating to ornamental penmanship. Only Mr. H. C. Spencer and A. B. Dunton took up the crayon, and they only exhibited a sliding movement upon the board as used in starting pupils. Their subjects, related to position, embellishing and movement, the same as found in their published systems. Outside of a few essays, which would have filled a letter place in the PENMAN'S ART JOURNAL, the above was all that was presented of special interest to penmen.

We will not admit that last summer's Convention was in any degree a fair sample of what would result from a week or ten days' meeting of thirty or forty live penmen.

A Convention, solely in the interest of penmanship, in our opinion, the only way our art can secure the showing its important merits. Such a convention would be a success, and a grand one, too, and such a one can easily be held at a dozen to twenty will please themselves to attend, and by all showing their choice points none will be poorer, but each sharing all those experience will not only be greatly strengthened, but be better able to serve themselves and their fellowmen.

We had no faith in last summer's mixed Convention, amounting to more than it did, but we have the fullest faith in the results of a meeting of liberal minded penmen, and such a one let us have. Let college men have their own conventions. Let such College men as have devoted a year to scattering circulars, advertising that the public will surely be beguiled by getting into any business school, let them come to the Convention together as a band of brothers and ask what shall we do to overcome the wide-spread opinion that Business Colleges are humbuggeries.

A. H. HINMAN.

#### Writing Lesson.

BY F. V. KELLEY.

No. 1.

The object of a course of lessons in penmanship should be to enable the pupil to acquire a handwriting combining legibility, simplicity and beauty with rapidity of execution; this result can never be attained without the instruction given be united with earnest, careful, persistent effort upon the part of the pupil.

In order to produce the best results in writing it is necessary that the pupil, whether in the primary or the higher departments of any school, should be provided with the best materials.

Of pens there is an infinite variety of forms and qualities, although in qualities the greater portion ranges from bad to execrable. To stationers in general in city or country a pen is a pen, and the kind that may be bought the cheapest is the kind that is preferred. In selecting a pen that will meet the requirements of the average pupil the two extremes of coarseness or fineness of point, or thickness or thinness of metal should be avoided.

Penholders should be of medium size both in length and diameter, of medium weight, and should have the parts, at least, which come in contact with the fingers and thumb slightly roughened or corrugated that they may the more easily be kept in position; and the fastening should be such as to admit the pen without injury, and to hold it firmly in a line with the penholder instead of inclining downwards, as is the case of many cheap pens. Triangular penholders are better than round. The oblique penholder has its advantages, but it is doubtful if they equal its disadvantages.

Ink, according to well known authorities, should flow freely and be jet black—two conditions which have never existed simultaneously, and, as we cannot have the two desirable qualities, we must select the best of what we get. The blue ink for perfect fluidity, and will select an ink sufficiently dark to be seen in fast lines when first written, and which will eventually become entirely black and still preserve a soft and smooth appearance.

Paper should be in single sheets of fonic, cap or letter size, and should be white, of firm texture and smooth surface, the thickness being ordinarily of little importance.

Penholders of chamois skin are best but very satisfactory ones may be made by cutting in circular or other forms pieces of black silk or any finely woven cloth. Flannel should be avoided for this use, as also the knickerbockers and other artistic embellishments familiar in school-rooms and stationers' windows. A penholder is an absolute necessity to any one who writes well, but its existence is almost sure to be ignored by all careless pupils.

Blotting paper of more than average thickness and softness should be used when a page of writing is finished, or at the close of a lesson rarely at other times. When it is to be used, hold it by the right hand and immediately over the writing, and with the left hand depress the left side until it comes firmly in contact with the paper, then upon releasing the right side it falls in such position that by one

lateral movement of the right hand upon the surface the ink is absorbed with a certainty that, upon the removal of the paper, the page shall not be blurred or soiled in the slightest degree. I have been thus particular in explaining the manner of using the blotting paper, because its use in the majority of cases that have passed under my observation previous to such explanation has been disastrous to the not otherwise too fair page.

We come now to the last of the materials requisite for writing, viz. the copy to be analyzed, explained and imitated. This should be sufficiently brief to enable the pupil to remember all the principal departures from the correct forms in his attempted imitation, should be so detached that it may be moved into close proximity to the intended writing, and should be as perfect as it is possible for the most gifted penman to prepare for the most skillful engraver. And in order to make such perfection practicable in the case of teaching in classes, at least, it is necessary that the copy be engraved and invariable; for, although absolute perfection will not be reached by the pupil, yet it may be as closely imitated as any given perfection, and more nearly than any variable imperfection.

The proper position at the desk should be one in which the right arm shall support no weight, but shall be left to freely execute the conceptions of the mind. This condition is realized by slightly inclining the left side toward the desk at a distance sufficiently removed from the edge to avoid any movement of the pen from respiration. The left arm should rest parallel to the front edge of the desk and at a distance of five or six inches from it. The right arm should be so placed as to sustain its own weight upon the muscular swell of the forearm about two inches from the elbow, and the distance of the elbow from the body should be from three to six inches, depending upon height of desk and position of pen upon the page. The paper or book to be placed so that the ruled lines are parallel to the front edge of the desk.

By many the right position is recommended



In this position the right side is turned squarely to the desk, avoiding contact with it. The right arm parallel with the front edge of the desk, and resting upon the larger portion of the forearm, the left arm at right angles to it. The advantage of this position is that it may be assumed uniformly by all the members of the class.



In the front position the pupil should sit directly in front of the desk, leaning neither

to the right nor left, but inclining slightly forward.

In any of the positions mentioned the same relative position of forearms to each other and position upon the paper or book should be maintained. The forearm should rest firmly upon the floor, and the body should be as erect as may be, and yet clearly observe the writing and copy.



The penholder should be held between the thumb and first and second fingers, and should cross the first finger immediately forward of the knuckle-joint (A), and also the root of the second finger nail (B). The point (C) placed squarely upon the paper 3/4 of an inch from the second finger, the penholder (D) pointing towards the extremity of the right shoulder, the thumb bent from first joint so that the point of contact (E) with holder shall be opposite the first joint of first finger. The third and fourth fingers should be separated from the others, and curved under sufficiently to support the hand upon the tips of the nails (F), the wrist (G) being slightly elevated.

In writing there are four movements, which may under varying circumstances be employed, viz.: the *finger movement*, the *forearm or muscular*, the *combined* and the *whole-arm*.

The *finger movement* is made by the extension and retraction of the thumb and first and second fingers; and is, of course, quite limited in its scope, being exclusively confined to upward and downward strokes.

The *forearm or muscular movement* consists of the motion of the forearm either forward or backward, or to the right or left, and of a union of these motions producing oval, elliptical or any other forms required.

The *combined movement* consists of the simultaneous action of the forearm, fingers, thumb and wrist, and is the one generally adopted by skillful penmen and teachers.

The *whole-arm movement* is that in which the centre of motion is the shoulder, the only support being the movable one—the finger nails of the third and fourth fingers. By this movement great freedom is attained with corresponding inaccuracy in regard to minor details of form. It is, however, desirable in making large capitals, in flourishing and in black-board writing.

Having thus briefly defined and explained the various movements required in writing, we will now proceed to give exercises the practice of which will tend to assist in their development.

The above exercise should be practiced by a lateral movement of the forearm in connection with a downward movement of the fingers.



This exercise is designed to be executed with a purely muscular movement, and should be practiced from right to left, and left to right.



The above should also be practiced with the muscular movement, combined with a slight movement of the fingers in the formation of the letters.

These exercises should be very extensively and carefully practiced.

#### Practical Questions in Penmanship.

BY PROF. J. T. KNAPE.

1. How does writing differ from penmanship?
2. Which is the most powerful movement, the finger movement, fore-arm or muscular movement, or the whole arm movement?
3. What, in nineteen out of twenty cases, prevents writing a good hand?
4. How may legibility of writing be spoiled?

5. What are the most important things to be learned before the pupil can hope to obtain any very great degree of excellence in writing?

6. When should the bend of the body be made in writing?

7. In writing, why should the feet be placed firmly on the floor?

8. Which is the most important for a beginner in writing, to *draw over* a correct copy or to *produce* from a correct copy?

9. What first introduction of orthography into his classes in penmanship, and by what means was it accomplished?

10. How does want of finish affect letters?

11. How may the dress of a letter be spoiled?

12. Should small letters receive more or less attention than capitals? Why?

13. Why is the slant of thirty degrees called the connective slant?

14. What are turns in writing?

15. What does practice in penmanship give?

16. Should writing be taught merely for the purpose of copying? Why?

17. By what are the different classes of letters distinguished from each other?

18. How may good shading be secured in the capital stem?

19. What part of all written manuscripts do the small letters comprise?

20. Which of the small letters is used most in writing?

21. Which of the capitals is used most in writing?

22. Why is writing a science?

23. Why is writing akin to music?

24. What class of people are most apt to find fault with poor writing?

25. What should be the true desire of every teacher of this important branch?

Answers next month

#### Personals.

W. P. Bedford is teaching writing at Paris, Ky.

P. P. Pruitt is teaching classes at Kaufman, Texas, he is a good writer and successful teacher.

H. C. Clark has dropped of his Business College at Rockford, Ill., and has engaged to teach in Troy, N. Y., Business College.

Daniel Hochstetler is teaching writing at Stone Creek, Ohio. He writes a very good hand and sends specimens exhibiting very creditable improvement by his pupils.

Prof. J. M. Mahon sends ninety-three specimens of writing by the pupils of public schools of Creston, Iowa, in which he is the teacher of writing. The specimens are highly creditable.

Prof. H. C. Spencer, of the Washington, D. C., Business College, sends fifty specimens of writing from pupils in his college, which represent the highest average of excellence in writing that we have ever examined.

W. C. Sandy who has been teaching writing and other branches at the Troy (N. Y.) Business College during the past four years, has recently entered into an engagement to teach writing, drawing and book-keeping in the State Normal School at Lincoln, Nebraska.

Prof. L. S. Thompson, Lafayette, Ind., Author of the Eclectic series of Copy Books, Professor of Industrial Art at Purdue University, Indiana, announces through our advertising columns a Summer school for instruction in drawing and penmanship.

Prof. Thompson, who has a reputation of being a very skillful and successful teacher, and will undoubtedly give an efficient and practical course of instruction.

#### Answers to

Q. No communication, unaccompanied with the full name and address of the writer will be noticed, or answered in this or any other column of the JOURNAL. Neither will questions, the answer of which are not of general interest to the readers be answered, or criticisms upon articles given to any but subscribers or patrons of the JOURNAL.

Specimens upon which criticism is desired should be written on a note or letter slip. In the writer's best and no certain time other, and certainly no postal card, will receive attention.

F. M. S. Charlotte, N. C.—You write a very good hand, it is much too large.

D. W. S., Fort Wayne, Ind.—We should judge that the chief difficulty with your writing was in the movement. Your writing is tolerably correct, but lacks ease and grace; use the fore-arm more and the fingers less; it will improve the speed and quality of your writing.



# THE PENMAN'S PALMISTRY



K. H. Waters, Garrettsville, O. sends several well-written cards.

W. J. Tisher, Stirling, Pa., sends creditable specimens of writing and flourishing.

L. Madrazo, Rochester, N. Y., incloses several card specimens, done up in most exquisite style.

E. L. Burnett, La Crosse, Wis., forwards a skillfully designed and executed specimen of flourishing and drawing.

F. B. Davis, student at Senle's Business College, Philadelphia, incloses a very fine specimen of writing and flourishing.

W. E. Dennis, Wright's Business College, Brooklyn, N. Y., sends several elegant specimens of flourishing and writing.

Several elegant specimens of flourishing have been received from Fred A. Brane who are teaching large classes at Adams, Mass.

Frank McKee, Principal, Writing Department of Oberlin O. College, writes an elegant letter in which he incloses a very graceful and beautiful specimen of writing.

In the last number of the *Journal*, we mentioned specimens of penmanship received from C. F. Hamilton, New Richmond, Wis., which should have been C. F. Huntington.

St. Felix, Jr., sends a large assortment of penmanship, cards, flourishes, and a portrait of an engraved copy of the Lord's Prayer in the Irish language, all executed in a superior manner.

St. C. Malone who is teaching writing in the English and French departments at Brookhaven, N. Y., writes a handsome letter in which he incloses a package of well-written copy slips, and a very skillfully designed and executed specimen of flourishing and drawing.



The Buffalo, N. Y. *Daily Courier* of the 1st instant, published a very able and interesting address upon the subject of "Practical Education," delivered by J. C. Bryant before the students of the Bryant and Stratton Business College of that city. We will find space for it soon in the columns of the *Journal*.

Packard's College *Tell Tale* for March has come to our station. Twenty-four pages of the running order with good figures, happily said, as everybody knows and in the case with anything that comes from Packard. We recommend it to practical educators interested in practical education to procure a copy and read it, sent free—"pro bono publico."

The *Tell Tale* Press, commenting upon the elegance of the new building of Park Building and its various apartments, speaks of the rooms occupied by the Hotel New Mayflower for Business College. This is a very fine building, 30, 31 and 32, one of the best rooms being used as an office, another as a lecture-room and a third as a study. The desks are of black walnut, and everything is comfortably and conveniently arranged. The view from the windows takes in the wide sweep of the river from Bile Isle to Sandwich Point, the tallest buildings on Westbridge and the city of New York. The Hotel is a most home-hearth and pleasing location for an institution of this kind, and is well to be found in New York. Mr. Mayflower has long and we believe justly, been regarded as one of the most able, zealous, and honored representatives and advocates of practical education of the country, and it is with pleasure we note this favorable location and success of his worthy institution.

## The Writing Class.

BY V. P. PAVSON

VIII

TALK TO TEACHERS.

The science of the country is making itself felt in even primary education, and no greater work is being accomplished than that of inculcating the science of the country in the minds of the cold, dry, monotonous teachers of the school-room. The cry against science in primary education is wholly misleading. Science ought not to be considered a bugbear, to frighten the child, but a genial helper. It is the true exponent of Nature, the very sunlight to education, to illuminate the mind, to strengthen for the delicate tissues of childhood.

The art of penmanship is based upon the science. Penmanship as an art must be mastered in detail, before it can become an instrument of the expression of thought. While the real object of writing should never be lost sight of in the teaching, and the children at the early stage of progress should begin to use written language as well as spoken, yet, until they have acquired some degree of familiarity with the written signs, both in conception and execution, they must of necessity be occupied with the medium of transmission, rather than with the thought to be transmitted. The writer must be laid before the message can be written.

To make writing a facile instrument to the child, his earliest efforts in the art should be directed to the simplest parts or processes of letter making, building up from these and increasing his confidence and skill, by increasing his knowledge of the terms, as he advances. The very first steps in this branch are of the utmost importance, since the force of bad habits contracted in primary classes will not only embarrass the pupil throughout his entire school course, but may effectively prevent him from ever becoming a good writer.

Writing is a far slower and more laborious process than speech, and more artificial, requiring the use of a foreign instrument and materials. The child is not compelled, in speaking, to minutely analyze the sounds but in writing there are successive steps, which is unable to master at a single effort, but must be taught to proceed step by step (the letter not a natural organ, like the tongue), and consciously describe every change in the lines, by a corresponding change of movement. Hence the processes can not be so lax as when he becomes master of the art.

The science of penmanship makes the letter a subject of study, and not a mere means to an end. You can easily learn to make these simple parts; then you can learn to put them together, and when you can do that, you will have learned how to make the letters. These windings in and out, these turns and angles, all at first so intricate and puzzling to mind and fingers, are reduced by a little science to the power of a child's capacity, — to a beautiful simplicity, order and progressiveness.

In teaching writing to primary classes, we would let into all the dark corners some light or science, that the pupils may not stumble over impediments, and thus lead them naturally into the subject, interesting them at every step, confident that the child in possession of knowledge, even to children, is a great incentive to progress.

## THE LETTER.

"Small is the last letter in this group of ovals does it look like the same Roman or Italian letter?" "It does not." I enue the



connecting lines, and fill out the upper curves, adding to it the dotted turn, and the children joyously recognize the familiar letter. I then re-write the script letter for analysis and criticism. "The main part of a, as you clearly see in the Italian, is a double curve, one of the most beautiful forms used in writing. The 'a' writing one from two ovals, as will show you, is writing one above the other, and the ovals are on main stem, and tangent at the turns. I then trace the main curves of an opposite sides of the ovals, to illustrate this characteristic part of the letter and next trace the superfluous parts of the ovals, to enable you to see, by the double curve abbreviated at top, and terminating with the short turn at base, finished with the dot.

"Let us now try and complete the script letter from this model. Where and how shall we begin?" "At base, with the right curve."

"And a little to left of dotted turn," writing the curve through the turn, and continuing on connecting stem, thus intersecting with the double curve. The hands are all moving in expressive descent. "That is not right!"

"The curve runs right across the letter."

"Why, I have made it just like the first curve of 'a' writing the letter on the board, did I not?" "Yes, but the 'a' is not right in it, it leans over too far."

"Then the slant must be wrong. How shall I change it, — to slant more or less?" "To slant less."

I then decrease the slant, and combine the first with the main curve at top. This result is approved. "How shall we finish the letter?" "With the right-curve." This is

made on the usual slant and the children are satisfied. I now write the letter several times on the board, and explain that the upper part of first curve is retraced a little: that the dot is made on first curve; that the lower turn is retraced from below; and that the final curve is a little bent back, so as not to touch the oval. "What is the height of 'a'?" "A little more than a space."

"Small 'r' is made with 'a'. It begins the same, and is of the same height. You make a light dot at first curve, at top of letter, and then a short double-curve nearly upright, on downward slant, and it combines it with first principle a little below height of 'a', illustrating on the board each part of the letter while describing it. You will also see that the first line and the double-curve in 'r' and 'e' meet in an angle, and thus form a sharp point near the top of each letter. But the angle widens in 'r' than in 'e'. The downward dot of the first and last curves is apparent at a glance. The decreased slant of first curves gives proper width as well as symmetry to both letters. The peculiarities of 'r' may be very finely brought out by contrasting it with 'a'. Both begin with the right-curve, and end with the first curve nearly upright, and the downward dot. But in 'r' the dot is at the vertex of the angle, and the first curve and first principle are connected by a short double-curve, giving increased width to the letter. The first curve is also on increased slant, and extended a little above height of one space, while the main line is inclined to about the same extent. The dotted double-curve of 'r' corresponds to the dotted shoulder of the printed letter."

Note. The thirteen short letters form a natural and easy first course in writing. It works well, and the teacher has much opportunity to give practice in the use of the penmanship. They embrace half of the small alphabet, and include signs of all the vowel sounds, with liquid, labial, and sibilant characters making up the group. They also include every variety of line used in the construction of the extended letters and capitals. Much interesting lessons in spelling and language are infused in this small compass, and some of the most beautiful specimens of penmanship and practice of primary pupils. Word-building from these letters will increase their power of word-making, and bring forth many easy and beautiful combinations for writing lessons. We append the following copy, containing the thirteen short letters: *our, cure, size, size, Primary Teacher.*

## Good Paper and Valuable Premiums

If you want the best penmanship paper published, send \$1 for the PRAXMAN'S ART JOURNAL.

It is the best paper of the two best books published upon ornamental penmanship, viz: Ames' Compendium of Ornamental Penmanship and Williams' and Packard's Gems, send a club of twelve subscribers to the JOURNAL. If you want the best guide to practical writing, send a club of four subscribers for the "Specimen Key," or seven for the Williams' and Packard's Guide; or two for the "Theory of Specimen Penmanship." All the above are practical works, and are of great value to any pupil, teacher or admirer of fine penmanship.

## A Live Agent

Is wanted in every school and town in the United States and Canada for the JOURNAL. To such we propose to offer the most liberal inducements, either in cash or other valuable premiums. Send for special rates to agents.

In the present number Mr. J. H. Barlow favors our readers with the first of a series of articles on the very important subject of Art Culture as a branch of national education. From Mr. Barlow's large experience as a teacher and his knowledge of the subject upon which he writes, we feel assured that our readers may safely anticipate a series of articles unusually interesting and instructive.

## Ames Compendium

of Practical and Ornamental Penmanship is destined especially for the use of professional penmen and artists. It gives an unusual number of alphabets, a well graded series of practical exercises, and specimens for off-hand flourishing, and a great number of specimen sheets of engraved title pages, resolutions, certificates, memorials, &c. It is the most comprehensive, practical, useful, and popular work to all classes of professional penmen

ever published. Sent, post-paid, to any address on receipt of \$5.00; or as a premium for a club of 12 subscribers to the JOURNAL.

The following are a few of the many flattering notices from the press and patrons:

You have certainly taken a long step in advance of others. You have not only furnished materials and material for the use of penmen and artists, but you have also furnished a most beautiful and artistic guide for resolutions, memorials, certificates, title pages, and other things, thus placing before penmen and artists who are doing long and arduous work, a most valuable work which will willingly be accepted by all.

We have never seen a work containing so many practical and useful suggestions, and so becoming as a standard companion of practical and ornamental penmanship. We heartily commend this work to our readers who seek the best directions. — National Journal of Education.

It is special advantage over other publications of writing is in the process through which you exhibit the penman's hand, the superior art, the correct pen, and the penman's knowledge of the field you occupy. — Prof. S. S. Packard, New York City.

I consider your Compendium a valuable contribution to the art of penmanship publications, one which justly claims the attention of the artist, the penman, the teacher, and the general public. — Prof. H. C. Spencer, Washington, D. C.

It is a work of great practical merit, peculiarly adapted for the use of penmen and artists. It covers the whole of the art, and is a most valuable work. It has never been examined. — Prof. Thos. H. Bullock, New York Tribune.

It is a work far superior to any work of the kind yet published. It meets the wants of every live penman; it is a work which will be without it. — A. C. Clark, Newark, N. J.

Penmen and artists have been specimens of almost every style of penmanship, and the work is a most valuable one. Considerable artistic power and remarkable skill is shown in the execution of the work. — Publishers of the Press, New York Tribune.

It exceeds in extent, variety, and artistic excellence, as well as in the practical department of the use of penmanship, any work we have ever examined. — New York School Journal.

We have no hesitations in pronouncing it to be in advance of all the works upon the subject ever produced. No penman or student can afford to be without it. — The Printing Office, New York Tribune.

I cannot express my opinion. I can only say it is master, and no progressive penman in America can afford to be without it. — Prof. L. A. Clark, New York Tribune.

It contains an almost endless collection of designs adapted to the practical departments of ornamental penmanship. — Prof. A. H. Kirtland.

It is a work of great practical merit, and one which has every one among our penmen. — The Manuscript Office, New York Tribune.

I expected to see a very valuable work. It is greatly exceeded by the present work. — Prof. L. A. Clark, New York Tribune.

I am delighted with it. It is the most complete work of the kind I have ever seen. — Prof. W. M. Standley, Troy, N. Y.

It is one of the most elaborate and artistic works published in the United States. — Prof. L. A. Clark, New York Tribune.

It is especially the book of all books in the art of penmanship. — Prof. G. C. Stockwell, Newark, N. J.

It is remarkable for its scope, variety and originality. It is a work of great practical merit. — Prof. L. A. Clark, New York Tribune.

I find it even more than I anticipated, which was something excellent. — Q. C. Adams, Boston.

The art of penmanship is a constant in Mr. Ames's book. — New York Evening Post.

The art of penmanship is a beautiful thing. — Prof. D. L. Macmillan, New York Tribune.

It is a work of great practical merit, and one which has every one among our penmen. — The Manuscript Office, New York Tribune.

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Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

NEW YORK, MAY, 1879.

VOL. III. NO. 5.

For Orders and Business Communications, occupying three lines of space, will be inserted in this column for \$2.50 per year.

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EXPERT AND PENMAN,  
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Broadway and Fourth Street,  
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12 EAST TWELFTH STREET, NEW YORK.

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(Steam Newspaper and Job Printing)  
Printers of 60 Barclay St., N. Y.,  
"PENMAN'S ART JOURNAL." (B. O. FERRIER)

Writing in the Public Schools of  
Rochester, N. Y.

Some kinds for Principals, Superintendents, Teachers  
and School Officers.

Some time since we presented to the  
readers of the JOURNAL a sketch of the  
method of conducting competitive examina-

tion in writing in the schools of New York  
city, which, at the time we considered the  
best method in practical use in any city in  
the country, so far as our own knowledge  
extended. Since then it has been adopted

in the city of Rochester, N. Y., with sev-  
eral new and valuable features, which give  
Rochester no only the highest, but an open  
test the most carefully devised and success-  
ful plan of supervision for securing uniform  
and satisfactory results in penmanship. We  
propose to lay before our readers such por-  
tions of the "Thirty fifth Annual Report of  
the Public Schools of Rochester" together  
with later extracts from President Wiley's  
editorial, and of the annual reports of the  
Committee on the Free Academy and

"The Committee on School Organization,"  
as refer to the experiment and results.  
We do this not only as a matter of interest  
to teachers, but in the hope that this num-  
ber of the JOURNAL may fall into the hands  
of some school officer in some city, where,  
to quote from the Rochester report, "No  
branch of study is so generally neglected  
and so poorly taught as writing." The  
report further says: "I took occasion at  
an early date to seek for the cause and, as  
far as possible, provide a remedy."

Consulting reports from other cities and  
in some cases communicating directly with  
superintendents, we gathered facts and ar-  
rived at conclusions which we purpose to  
place before you as briefly as possible. It  
is a fact borne out by statistics that more  
than half the pupils in our graded schools  
and we presume the same is true of the  
schools not graded, obtain all the instruc-  
tion they ever receive in school in the pri-  
mary and intermediate departments, and a  
very large number go no farther than the  
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This practice, however, pursued with  
short pencils, and requiring 20 special in-  
struction to secure a properly made mark,  
produced a cramped method of writing  
which many terms of efficient drill with pen  
would not eradicate. In a word, it is im-  
possible to secure a position of holding the  
pencil that shall be especially applicable to  
writing in the lower grades, on slates or  
on paper with pencil.

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With this fact before us, it seemed im-  
possible to make a proper examination,  
having any intelligent basis, by which  
writers could be profited in their future  
work.

On examining specimens of writing sent  
to the superintendent's office, I found not  
only a great diversity of styles in different  
schools, but a great variety of hands, as re-  
gards slope, size, spacing and shading, in  
the same schools—even where there seemed  
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work.

ing or deducting five points (or credits)  
from the average of the grade for good or  
bad work in these particular parts.

Another feature was added, which was  
thought important (suggested by Prof. A. P.  
Rout, special teacher of writing in the  
Cleveland public schools), *i. e.*, that every  
teacher prepare a specimen of his or her  
writing under the same conditions as the  
pupils, to be examined with the other speci-  
mens of such grade and included in the  
making up of the per cent of the grade.

With all this material at hand I called a  
meeting of principals and laid the facts  
before them. Although favoring the plan  
they asked for time to examine details, and  
after investigation and deliberation reported  
in its favor.

On the 12th of December the first com-  
petitive examination, under this system,  
was held, with results in the main quite sat-  
isfying, but particularly valuable as the  
giving of a basis from which to judge our  
future success. During this test we were  
more than pleased to note the cordial sup-  
port and marked interest manifested by all  
our principals, whose expectations of a  
satisfactory result became as sanguine as my  
own an interest believed to be shared by  
our teachers generally.

WHAT THEY EXPECT TO ACCOMPLISH.

First—By writing with pen and ink in the  
fifth and eighth grades, to have the  
pupils as well instructed in penmanship by  
the time they reach the sixth grade, as they  
formerly were on reaching the fourth grade.

Second—To send forth into the world  
each year a large number of good copy-  
writers than formerly, particularly of those  
leaving school at an early age.

Third—By this system of competitive ex-  
aminations, to introduce and keep alive an  
enthusiastic interest in penmanship.

Fourth—By the supervision, under the  
superintendent, of class work in *position-  
pen-holding, drill and department*, to see that  
the results attained in writing are not at the  
sacrifice of other essential parts.

Fifth—By requiring a specimen of the  
teachers' writing, under the same conditions  
required of pupils, not only to improve  
their own penmanship, but to enable them  
the better to criticize the work of their  
pupils.

Sixth—By the exhibit, on one sheet, of  
the standing of every grade and every  
school in the city, both in regard to the  
work done, and the manner with which it  
definitely place the responsibility for inef-  
ficiency, and render proper assistance or apply

Seventh—Instead of writing being the  
branch of study most neglected, to estab-  
lish it as the one most successfully taught in  
our public schools. In a city where no  
special teacher of penmanship is employed  
some inevitable short-comings must result  
from the part of principals and teachers must  
be supplied in order to keep up to a uniform  
standard wherever instruction may be given  
to awaken in this important branch of public  
school instruction, and this we expect to do.

The connection we desire to add that  
the greatest obstacle we have had to con-  
tend with has been the want of uniformity  
in the schools, and in the hands of the  
individual professor, consisting of inks of all  
colors, and of various colors—contained in ves-  
sels ranging from a two ounce vial to tin  
pugs and penholders of every conceivable  
shape and size.

We have become impressed with the fact  
that no outline could be made to a letter ad-  
vantage unless the pupils had uniformity of  
tools with which to accomplish our work in  
penmanship.

President Wiley in his retiring address to  
the School Board, March 21, 1879, refers to  
the following complimentary terms to  
Superintendent Mabbett and his efforts to  
improve the methods of teaching writing in  
the city, and adds valuable statistical in-  
formation—valuable, as giving accurate  
instead of approximate figures:

Manifold are the cures of which our  
efficient superintendent, A. L. Mabbett, re-  
lieves us; he has been untiring in his  
efforts, not only to fulfill the important  
trust confided to him, but in anticipating all  
that the most critical and careful could de-  
sire. He is vigilant and accommodating,  
circumspect and genial, and deserves the  
best thanks of this board and the patrons  
our schools, whose interests he has so  
faithfully served. Through his zealous  
efforts, writing with pen and ink has been  
introduced into the first half year of the  
sixth as well as in the seventh and eighth  
grades, with most satisfactory results.

And on concluding the tables accompanying  
the superintendent's report, just issued, that  
there were in daily attendance in the public  
schools for the month of March, 1879 (sup-  
posed to be an average month for the year),  
7,550 pupils, of which number 4,693 were in  
the primary department, composed of the  
ninth, eighth and seventh grades, 2,487  
were in the intermediate grades, *viz.*, sixth,  
fifth and fourth grades, 457 were in the  
grammar department, comprising the  
third, second and first grades, or in other  
words, of 160 pupils entering the  
primary department, only fifty-two enter  
the intermediate grade, and only nineteen  
of the fifty-two reach the grammar de-  
partment, and eighty-one per cent never go  
beyond the primary department.

From these facts the importance of time  
and care to be devoted to writing in the  
lower grades will be most apparent. Too  
much attention cannot be given it. Our  
teachers individually and collectively de-  
sire, and should be encouraged to have the  
conscientious manner in which they have  
lent their power to carry out all measures of  
benefit to our schools.

The Committee on the Free Academy re-  
port the following at the same meeting:

"We recommended that writing be intro-  
duced into the scientific and classical depart-  
ments as an optional study in each term,"  
and the committee on the organization of  
the schools the following: "Owing to the fact  
that a large number of the pupils leave  
school before passing through the grammar  
departments, it was deemed advisable to try  
the experiment of writing with pen and ink  
in some of the grades of the primary de-  
partments, which has been done with good  
results, and your committee would recom-

It seems to us that to Rochester belongs  
the credit of organizing a plan for teaching  
and supervising writing, the most perfect  
and complete of any in the country, and the  
PENMAN'S ART JOURNAL can do no better  
service than scattering a knowledge of this  
improvement in penmanship throughout the  
land.

Reporting by Machinery.

A reporting machine at the Fair, Exposi-  
tion, known as "La Machina Stenografica"  
Michela," the latter being the name of its  
inventor, attracted much attention. The  
claim made respecting it are that after a  
fortnight's practice, any person can take down  
in shorthand characters a speech, however  
rapidly delivered. This is a musical instru-  
ment, made in the shape of a piano-key, with  
white and black, and the stenographic charac-  
ters are small and impressed on slips of paper.  
Signor Michela claims to have classified all  
the sounds which the human organs of speech  
are capable of producing, and to have con-  
structed his machine so that it shall produce  
uttering fidelity whatever is said in German,  
French, Italian, Spanish and English. The  
machine is so simple and so easy to use, that  
we have stood several practical tests satisfac-  
torily.

## A VISION OF PROGRESS.

BY A. L. ENCAPTES.

What will those years bring when all the nations  
Toss hand in hand, with jubilation eye and voice,  
And each new page of progress is a jubilee?

How will earth now when miracle of science  
Gains each waste place to follow as the snow,  
And the sun is a warm glow in a warm glow?

What will remember when in long past years,  
I shall see and much more than that,  
We began the entrance of prophetic signs,  
And the sun is a warm glow in a warm glow?

Who knows how far the night of man shall wander  
In that strange land, a radiant wonder,  
And the sun is a warm glow in a warm glow,  
Of time's grand song to follow the tolling note?

Or is it just a myth, this race of splendor  
That we so fondly dream of giving birth?  
I never shall rejoice in my master  
A sword of glory to glory the earth?

What shall I share in glory with new ones,  
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born, 40 Court street, Brooklyn, N. Y., on  
or before August 1st, 1879.

Resolved, That the editor of the PENMAN'S  
ART JOURNAL is hereby requested to insert  
in the May number of the JOURNAL the con-  
stitution of this association together with  
the foregoing resolution and to mail a  
marked copy of the same to the address of  
every business college teacher and penman  
whose address he may have.

Resolved, That the local committee at  
Cleveland be requested to provide a room  
in which pupils will assemble with the  
local management may be exhibited; and  
that the members of the convention and the  
public be informed each day of the same.

## Articles of Association.

Adopted by the Business College Teachers' and Pen-  
men's Convention at New York, August 9, 1878.

## PREAMBLE.

Whereas as there are a large number of  
Business Colleges in the United States as  
an antecedent as good as that of the Normal  
schools, and as there seems to be a want of  
clearness in the public mind as to the mis-  
sion of these colleges and the place they oc-  
cupy in the educational field, it is agreed by  
the following proprietors, principals and  
teachers in Business Colleges and authors  
and teachers of penmanship, to organize an  
association to be known as the

BUSINESS COLLEGE TEACHERS' AND PENMEN'S  
ASSOCIATION.

the object of which shall be to promote fol-  
lowing and fraternity among the teachers  
together to their teaching and inter-  
course the employer and employed, thus giv-  
ing the employer a personal acquaintance  
with those adapted to him in his work,  
and to the employer a personal knowledge  
of those likely to need his services, to canvass  
and discuss methods of teaching and courses  
of study, and generally to promote the cause  
and elevate the standard of business edu-  
cation.

## MEMBERS.

Any one engaged in teaching or qualified  
to teach any branch of Business College edu-  
cation, or in the management of such schools,  
and who may be recommended by the mem-  
bers present at any regular meet-  
ing.

## OFFICERS.

The officers of the association shall be a  
President, Vice-President, Treasurer, Secre-  
tary, and an Executive Committee of three,  
to be elected annually and serve until their  
successors are duly appointed.

## DUTIES OF OFFICERS.

The duties of the President, Vice-President,  
Secretary and Treasurer shall be such as are  
ordinarily performed by those officers. The  
Executive Committee shall have charge of  
the business matters of the Association, such  
as the auditing of all bills, the revision of  
proceedings for publication, the calling of  
special meetings, the preparation of a pro-  
gramme of exercises for all meetings, and  
generally to perform any duty not otherwise  
provided for by the constitution of association.

## MEETINGS.

Meetings shall be held annually, during  
the vacation period, at such time and place  
as the association shall have designated at  
the last preceding annual meeting.

## DUES AND EXPENSES.

Each member shall pay annually at the  
opening of each annual meeting to the Treas-  
urer the sum of five dollars. Failure to pay  
at or before the time specified shall have the  
force of an accepted resignation.

## QUORUM.

Fifteen members shall constitute a quo-  
rum.

## ORDER OF BUSINESS, ETC.

In all other matter the association shall be  
governed by the rules laid down in "Cush-  
ing's Manual."

## AMENDMENTS.

Any of these articles may be amended by a  
vote of three-fourths of the members present  
at any meeting.

OFFICERS FOR THE YEAR ENDING AUGUST 1879.

S. S. Packard of New York, President;  
Hon. Ira Mayhew, Detroit, Mich., Vice-Presi-  
dent; A. E. Soule, Philadelphia, Secretary;  
Charles Claghorn, Brooklyn, Treasurer;  
L. L. Spangue, Kingston, Pa., H. C. Spencer,  
Washington, D. C., and Thomas May Peirce,  
Philadelphia, Executive Committee.

## To Business College Teachers and Penmen.

The Executive Committee of the Business  
College Teachers' and Penmen's Association  
together with the general officers thereof, had  
a meeting on the 25th of April at Phila-  
delphia, and decided upon an outline of  
the proceedings for the next convention.  
It may be proper to say a word concerning  
what remains to be done.

Of course a programme, without living  
agents to carry out its features is as utterly  
worthless for practical purposes as the  
skeleton of a building without a roof and  
the scaffolding of the interior. Our secretary  
will immediately mail notices to those who  
have been designated to lead in the discussion  
of various topics. It is earnestly hoped that  
he will not receive one negative response. That  
such a result may not be, will be necessary,  
perhaps, for him to sacrifice to some extent  
personal interests. There is much work to be  
done at the next Convention. Topics that in-  
terest every Business College teacher, and pen-  
man will be presented, and for the interests  
of our cause must not be elaborately dis-  
cussed. Debatable action will be taken on  
very important questions, and the call for  
us will be the presence of every man en-  
gaged in our country. One of the objects of  
the Association designated by our Constitu-  
tion is the elevation of the standard of busi-  
ness education. What can you do to add in  
this worthy and eminent purpose. Carrying  
all transcendental questions to the ground,  
and presenting to the next convention that  
will materially promote this end. If you hon-  
estly believe you cannot learn anything in the  
Convention, and persistently determine that  
you will not impart any information you may  
possess, you certainly lay yourself open to  
the charge of being a shirder, and it is for  
our own sake that we should not be in the  
kind of material we have in our ranks. Our  
last Convention demonstrated the fact that all  
were eager for information and equally the  
fact that too few were eager to impart infor-  
mation. There were men there who could  
have taught some specially to every member  
of the association, and they spent their time  
months and clothed in words the inspiration  
which they felt.

If there be any in our profession who has  
lost faith in his business and respect for it,  
and therefore has no interest in the Conven-  
tion, we beseech him to make his meekest  
and most penitent confession to the business  
world, and to the teacher to worthy and more de-  
serving hands; and above all let us have  
croaking to the raven and complaining to  
the "Moping Owl" of "yonder ivy-mantled  
tower."

To every one of fair perception it is very  
evident that the purposes of the Association,  
as outlined by its constitution, impose upon  
every member no easy or trivial task. They  
call for the exercise of the best talent and en-  
ergy of every enterprising teacher in our  
ranks.

It is believed that the determination of  
every true Business College teacher and pen-  
man to supply the lack of commercial educa-  
tion in our country, and to open their eyes  
sequent one shall be so thoroughly "furnished  
out every good word and work," and the ad-  
verse prescribed by the Constitution so em-  
phatically attained, and the true mission of Busi-  
ness Colleges so clearly defined, that even the  
careless words shall smite him should be  
sufficient to bring him to the point where he  
thinks "we are an undesired dignity."

L. L. SPANGUE,  
Chair. Ex. Com.  
Kingston, Pa., April 29, 1879.

## The Cleveland Meeting.

My Dear Anon.—The receipt and perusal  
of the copy of the proceedings of the Cleveland  
meeting of the Business College Teachers' and  
Penmen's Association, of April afforded me  
very great satisfaction. I was especially de-  
lighted with the spirit and scope of the article  
from a correspondent from Pennsylvania  
who contributed so largely to the success of  
the New York Convention, and whose men-  
tion of the supplying of the lack of commercial  
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careless words shall smite him should be  
sufficient to bring him to the point where he  
thinks "we are an undesired dignity."

covers all things desirable for ourselves and  
for those for whose benefit we labor.

I am of the number who consider the New  
York Convention of August last a success. I  
may say it was a very great success—both in  
the spirit which prevailed in it and in the work  
it accomplished. The movement at first con-  
templated only a Penmen's Convention.  
While thus restricted in its scope some felt  
themselves not included in the invitation, who  
became earnest sympathizers and workers.  
The movement was so broadened that Business  
College Teachers and Penmen could  
together stand upon it, and work in  
harmony and to mutual advantage. Authors  
and teachers, not of one branch merely, but  
of all commercial studies, should consider  
themselves members of one another. Each  
should be best when the proper claims of all  
others are duly recognized and respected.

In the Cleveland meeting I trust we shall  
find just what we all used. Bookkeeping,  
correspondence, business practice, commer-  
cial law, penmanship, and all other  
commercial branches, the methods of teach-  
ing them, are all of them, and receive attention.  
And if it please any one better, I for one  
would be quite willing to have penmanship  
beard the list. What seems to me essential  
is that we should not awaken ourselves by  
divisions and dissensions in union is  
strength. However strong any one branch  
may be, separate from the whole, it is weak.  
The properly associated with other  
needed studies, which are all required to  
secure the best grand result.

And this association, unlike some which  
have preceded it, looks not for the protection  
of one another as against others of our class,  
admitting to membership *proprietors* of schools,  
as well as to membership teachers, editors and authors of commercial  
branches, as well as proprietors of institu-  
tions, and labors to promote the common  
welfare of all alike.

If for the purpose of economizing time it  
shall become necessary, I see no reason  
why our association may not work in sections,  
each one of them, and be considering com-  
mercial law, another may be illustrating sys-  
tems of penmanship, and still another some  
other branch. But even this I should deprecate  
unless upon due consideration it should seem  
necessary and best.

The Executive Committee will doubtless  
make suitable provision for the Cleveland  
meeting. Let us go up to it in charity and  
hope, and with an earnest desire to see good  
things well done, and we shall doubtless all  
return to our duties wiser, and better pre-  
pared to render efficient service in whatever  
department of commercial work we may be  
engaged.

IRA MAYHEW.

## Mr. Hinman's Plaint Considered.

Editor Penman's Art Journal:

Sir:—It is well to consider fully anything  
that Mr. Hinman may say of any subject, or  
at any time, for he is a man of position, and  
vicious as well as of positive expressions. It  
is well also to remember that being human,  
Mr. Hinman is quite liable as other men to  
look at affairs from a single point, and thus  
fail to avail himself of all the side-lights  
which are available.

His conclusions, in brief, that the  
Commercial Teachers' Convention, held in  
New York last August, was, just what might  
have been expected of it, a failure; that the  
time was "gobbled up" by Business College  
men, who "crowded out penmanship," and,  
in short, used the Convention as a means of  
advertising themselves and their specific  
interests, for he is a man of position, and  
vicious as well as of positive expressions. It  
is well also to remember that being human,  
Mr. Hinman is quite liable as other men to  
look at affairs from a single point, and thus  
fail to avail himself of all the side-lights  
which are available.



"wagled the dog," rather than being wagged by the dog. Really the Convention was in the hands of penmen, and if it was not made to subserve their best interests they have only themselves to blame. It is true that Mr. Hissaw's unqualified exposition upon the blackboard occurred at the close rather than at the beginning or in the middle, but I am sure he can blame no one for following the scriptural rule of "reversing" the best of the wine for the least. I do not think I did so to go away with a good taste in his mouth. It was, in my opinion, a very graceful ending to a most satisfactory and useful Convention; and it has had the effect of determining me to go to any convention where there is a chance to bring Mr. Hissaw to the blackboard, for I consider him as among the most practical teachers of penmanship to be found among our Business College men.

Yours truly,

S. S. PARKER.

## The Writing Class.

By J. W. PATSON

IX.

TALK TO TEACHERS

Handwriting is the product of art-processes, which require both intellectual and manual exercise. It is especially to the copy, which is to drill a class of pupils to correct imitation only of the written characters. We would aim rather to help the scholar to build up the ideal forms of the letters in his own mind, and then to execute them from his own conception, until mind and hand act together. All the ideal characters to be written, and the construction of these written forms, which the pupil receives into his mind, will be sure to work out of his fingers in the better execution of the letters. Intelligent effort will rank much higher than mere mechanical practices. The mental process will stamp the penmanship with some individuality and value, and the result will be a life and valuable instrument for the notation of thought.

We consider it no infallible criterion of progress, that the last line of the copy-book page is better written than the first. The reverse even may be an index of progress. In writing the first line of the page, the pupil's eye reverses more than it does in the copy, which is in greater proximity to his own writing. He perhaps imitates more, and thinks less about the letters. As the hand moves downward, and the eye has to travel farther to the copy, he may depend more upon a mental picture or conception of the letters, and the more intelligent execution follows. He is not making a genuine effort in the line of real progress. Let a class of attentive writers, after completing a given page, close their books and write the same copy on slips of paper. The result will hardly equal the copy-book work. The supports have been removed, and the effort is consequently weakened.

There is just sufficient aid in placing an artistic copy at the head of the page. If the model was repeated on every other line, the pupil would gain nothing from the proximity. It is frequently observed by teachers that when the classes in penmanship are being taught to write their copy-book, they are in general writing far below the class average. This is often directly attributable to a method of instruction, which aims merely at mechanical imitation of an engraved model, and entirely neglects educating the pupil's mind to the artistic and intellectual conception of the form. We would place a plain, and accurate model before the pupil, not for him to mechanically imitate, but to give him a good style, and to render his own conception brighter and clearer.

Text-books for class use are needed in this branch of education as in any other. The teacher will have to combine them with oral instruction, but to altogether supply their place is far too onerous. The text-book should be the essential accompaniment of the copy-book. Marginal notes over copies, or condensed text on covers, will not supply this want. Pupils in our public schools must draw their penmanship from text-books.

## THE LESSON

The previous practice on the thirteen short letters has paved the way for the partly-ex-

teended, or stem letters, which only require broader movement.

Here is a new group of letters, children, for you to learn. If fourteen scholars should come into the class, you would soon know



each one of them. Now I wish you to look at these four letters, and study them as you would the new scholars. If a tall boy or girl came into the room, you would naturally say, "Hello, tall boy!" What a line girl that is! because each one of you is quite small. The letters you have already learned have been short,—all but *t* and *c* only one space tall. How is it with these new ones?" "Oh! they are twice as tall!" "One of them is taller than twice," speaks up a little thinker. "You have found out one point, that these letters are of greater height than the short letters. The short letters have had only short straight lines. How is it with the new group?" "The straight lines are longer." "And thicker, too." "The shading, children, makes them thicker or heavier. Now, on account of the long straight line, like a stem, in each one of these letters, they are called stem letters."

"Let us next find out the names of these new scholars. I mean new letters. The first letter is crossed, and is so nearly like the same Italian one, I think you must know it." "T" is echoed on all sides. "The second one is like a small *d*, and I cut out of the connecting curves, thus." And *c* is quickly discovered. To evolve *Italic* from script *p*, I erase the first and final curves, and the upper part of stem, and convert the last part into an oval, when its prototype becomes apparent. "You have gained a second point, to know the names in this group. Let us now try and become acquainted with each letter." I write script *t* on the board, and erase all the upper half. "If I dot this part of *t*, thus, what short letter will I make from it?" "I" is answered. "You see, then, that the lower half of *t* is precisely like the letter *i*, and the height of *i* is the same, but let us first remove the dot. We will start from the angle at height of one space, and carry the right-curve up on main slant to height of two spaces. We will now make the straight line downward, and by means of the shade combine it with the upward curve, so that both will form a single line as far as the angle. If you cross the stem with the straight line, thus, we shall have a perfect *t*. The lines on which you write are horizontal, and the cross of *t* lies in the same direction, and is therefore horizontal. About how far below the top is the cross?" "One-half a space." "You begin *t* as with the right-curve, and the height of *t* is the same as the curve on main slant to height of two spaces; press the pen gently and evenly for a square shade at top, and combine the downward straight line with the upward right-curve, to height of one space; continue the main line nearly to base, add a short turn and final upward curve, to height of one space, and gradually lessen the pressure on the pen, to gradually lessen the shade downward to the turn. This gives a graceful look to the letter, and pleases the eye. If the long curve went clear up on connecting slant, the letter would lean away over, or else have a loop in it," illustrating with the pen, and drawing comments from the class.

I build up *d* from *c* in a similar manner, and point out its analogy to *t* in the slant of long right-curve, the shade of stem, and the blending of the two extended lines above height of one space. The critical point in each letter is the change of slant in the external curve. In the case of *t*, a simple letter, but extended both above and below the baseline. "Now, children, let us analyze, or cut it to pieces, this letter. Suppose we cut it in two places, at top and at base-line, close to the stem. We shall then have three parts, which I will draw for you. The first of these parts," a melody of "Right-curve," "Straight line," and "Third principle," follows. "These three parts are joined in angles. When you write *p*, you must slant the first curve a little less all the way up from base, because you want to keep the angle open clear to top, like this. You write the last half of stem, you must press gradually a

little more on the pen all the way down, because *p* ends with a square shade, thus. Next, lift the pen, and begin right curve to stem on the base-line, and complete the letter with the third principle. The last part of *p* is just like the last part of two short letters. Do you know what letters?" A murmur of "*n*" and "*m*," by eager voices. The decreased slant from base of first curve in *p* is apparent, if compared with that of the final curve in *t*. This is the critical point in the letter. We next write small *a* on the board, and erase from it the last part, or first principle, in order to build *q* from the remaining part. The main straight line is continued downward nearly a space and a half, and combined in a narrow bow with a slight double curve, which is on main slant to base, and ends like first curve of *n*. It will be seen that *t*, *d*, and *a* form the ground-plan of the stem-letters.—  
Primary Teacher.

## Dead Beats.

BUSINESS COLLEGE, 36 E. 14th St.,

NEW YORK, April 25, 1879.

Editor Art Journal:

Dear Sir:—I read your letter with two postal cards lately received, asking for specimens of penmanship "direct from the pen," and "not made by a printer." Evidently the writers are making collections; certainly they are leaving contributions. I have seen five of the Fort Madison, Iowa, cards, and several from Mexico, as contemplate entering Business College soon as editor, publisher, artist, &c., why can't you serve these berries? Why show us what you know skill in on-hand flourishing. I feel certain that one hour a day of work faithfully devoted to these berries would supply their wants. You would thus establish what might be styled a free-labor bureau, and all applicants would know where to write. Will you do this?

Respectfully,

C. E. CARY

The following are verbatim copies of the postal cards inclosed by Mr. Cary:

Fort Madison, Iowa.  
Dear Sir:—I am going to start to some first-class book-keeping and pen school. Yours have been highly recommended to us. Will you make a reduction, if so, how much? I want to send you some letters and a specimen of your plain and off-hand flourishing such as is taught at your college, and not made by a printer.

Very respectfully,

Signed

Mexico, Mo., April 4, 1879.  
Dear Sir:—I am a student in the entering Business College soon and expect to make ornamental penmanship and book-keeping. Will you make a reduction? Will there be for a club of three? Send specimen of your pen work direct from the pen, and not an engraved specimen.

Another correspondent sends the following communication.

A number of leading Business College Principals report to the JOURNAL, that they have been asked to send specimens of applications on postal cards like the above, copies of which he also incloses.

Such communications are justly regarded as emanating from "Dead Beats," who simply seek to obtain the results of professional skill and skill for nothing.

The "three or more students" who seek instruction are, of course, myths.

Any one who really wants handsome specimens of ornamental penmanship should be willing to enclose at least one dollar as compensation for the work.

We know of a large number of persons besides those mentioned in the above communications, who have received postal cards, having the same identical words. These writers evidently belong to quite a numerous class of frauds and "dead beats," who seem to afflict every community by earnestly seeking to get "something for nothing." They appear in all forms, the more courageous take to highway robbery, burglary, picking pockets, &c., while the more cowardly choose the safer course of becoming "confidence men." It requires eternal vigilance and considerable show does to escape becoming a victim in some manner of these human vultures.—Ed.

## Our Premium List.

Do get at first our list of premiums in the first column of the next page.—You do not want any of these, send for our list of special cash premiums. Every reader of the JOURNAL ought to get up a club to begin with this number or vol. III. They will thereby help us and themselves, and do a favor to each subscriber by securing to him the best teacher and advocate of writing in the world.

## Pithographs

There is very little use in making to-day cloudy because to-morrow is likely to be stormy.

Don't carry over the little bits of life. It is like swinging a sledge hammer to kill a fly.

Some people are willing to be good if they are well paid for it, and others are good for nothing.

A bad boy becomes a bad man about as easily and almost as inevitably as a tadpole becomes a frog.

There are many folks in the world who still pray. "Good Lord, good heavens," because they do not know into whose hands they may fall.

The immaculate purity of politics is indicated in the *Telegraph* by the modern motto of office-holders, "United we steal, divided we can't."

If the scandal about you is true your better way is talk yourself nearly to death in order to convince none that it is false. If it is false you can afford to keep still and allow it to die of its own poison.

Dr. Talmage divides the world into three parts—First, himself, second, those who think his religion perfectly correct, and third, the "villains" who he calls them, who dare to think him dishonest.

Fortune very closely resembles any young girl who is playing a young man as he would play a trout. If she sues that she have the pluck to be indifferent she is apt to bathe her smiles, but if she sees that she can break your heart she will do it just for the pleasure of mending it again.

Have you ever noticed the fact that there are so many important men in the world? Some are under done, some overdone, and some, like Ephraim in the Scriptures, are "a cake not turned." They are done brown on one side and all dough on the other. Perfect men, like angels, are seen only at rare intervals.

To very few of us will these verses apply, for each one judges for himself, but to many more will they apply, if others judge for us.

Read with Andrew Scap, my untitled, I guess, Am known, so I such all my poems A. S. Read Jernold, I own you're a resident young man. For that of only two-thirds of the truth.

How much truth there may be in this story we cannot tell, but it certainly affords opportunity for thought.—"Jennie, what makes you such a bad girl?" said a fretful mother. The child had inherited genes, if not virtue, for she replied, with a voice as crisp as an apple core, "Well, mother, I don't see how the best child that was left, and if she don't suit you I can't help it!"

If you wish to investigate the peculiarities of an infuriated indignation just indulge in the luxury of a Welsh rharbet before retiring. In the course of a couple of hours you will be draving through a Russian forest with a pack of wolves at your heels, and your journey will end in a tumble over a precipice several thousand feet high, with jutting crags here and there, against every one of which you hit in your descent. Nature teaches respect for her laws by introducing us to a vivid panorama of that kind every time we disobey.

Things are great or small according to the size of the vessel through which they pass. Some people manage to look at their troubles through the upper end, and so inconspicuously magnify them, and at their good fortune through the lower end, and so minimize them. The story is told of a man of science who looked at a mite taken from an old-fashioned pillow, and who was in turn looked at.

Thill turned the instrument up and down, He getting a proper sight he Exclaimed—'as he gaze'd with a painful frown— "Good gracious!" and "How bright!" The sight is enough to alarm the town— A mite is a most remarkable thing!"

While the pillowcase through which he looked the mite looked up, and his reflections are also worth attending to, together with the moral which the poet deduces:—

"One sees the truth through this little eye as it is," said the mite as he looked up at the face of the man. "Man is not so wondrously big, after all, If the mite were only knew it!"

MORAL.

One's things (big or small) Depend on the way you view



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D. T. AMER, EDITOR AND PROPRIETOR,

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1 Column.	\$15.00	\$35.00	\$65.00	\$120.00
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## LIBERAL INDEMNITIES.

We hope to make the JOURNAL an interesting and attractive that no person or teacher who sees it can withhold either his subscription or a good word. But we want them to be more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following:

## PREMIUM.

To every new subscriber, or renewal, until further notice, we will send a copy of the Lord's Prayer, 1924.

To any person sending their own and another name as subscribers, including \$2, we will mail to each the JOURNAL one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the finest specimens of penmanship ever published, viz.:

- 1. The Continental Picture of Progress, 1924 "In its state"
- 2. The Lord's Prayer, 1924 "A"
- 3. The Mayflower Certificate, 1922 "A"
- 4. The Family Record, 1922 "A"
- 5. The Mayflower Certificate of Emigration, 1922 "A"
- 6. 160 British Royal Curds, 184 different designs.
- 7. The Royal Family of the Netherlands.

Or, "The Penman's Art Journal," 1924.

For three names and \$2 we will forward the large Continental Picture, one 25x40 inches, retail for \$2.

For seven names and \$2 we will forward a copy of Williams & Packard's Olden, retail for \$3.00.

For twelve subscribers and \$2 we will send a copy of Ames' Compendium of Ornamental Penmanship, price \$5. The same bound in gilt will be sent for sixteen subscribers and \$10, price \$15.

For twelve names and \$12, we will forward a copy of Williams & Packard's Gems of Penmanship, retail for \$5.

All communications directed for THE PENMAN'S ART JOURNAL should be addressed to the office of publication, 206 Broadway, New York.

Remittances should be by postal order or by check. Remittances in money in letter is not sent at our risk. Address:

PENMAN'S ART JOURNAL,  
206 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, MAY, 1879.

## The Business College Teachers' and Penmen's Convention.

But little more than three months will lapse before the time appointed for the meeting of the next Commercial Teachers' and Penmen's Convention at Cleveland, O., on August 5.

Although the convention of last season was as much and perhaps more of a success than the most sanguine of its prime movers dared to hope for, yet there is ample room for improvement. In the next, the experience gained and personal acquaintance therein formed will alone serve to greatly enhance the interest in and success of the next convention.

The members of the former one came together principally as strangers, inexperienced in conventions, without organization or any well matured plan of procedure at a point so uncentral as to deter many of our extreme Western and Southern brethren from attending. In the next, will assemble larger acquaintances and friends, at a point central and convenient of access, and should be, a more important and successful one. It is to be hoped that it may be urged by some penmen that this will not be essentially a penmen's convention because other commercial branches will be equally and perhaps more numerous represented. We trust that no penman will make so great a mistake as to absent him-

self from the convention upon such grounds. Penmen will predominate, and penmanship will be conspicuous upon the programme of the convention. We say penmen will predominate, from the fact that a very large majority of the proprietors of Business Colleges are professional penmen, they and other penmen in their employ constitute an overwhelming majority, not only of the convention, but of all the really skillful teachers and proficient penmen in the country, and because most of these are interested in other commercial branches, will be drawn from their standing and interest in the convention as penmen, hence a convention of commercial teachers must be essentially an assembly of penmen.

We anticipate, as there certainly should be, a large convention. No teacher, author or penman specially interested in any one of commercial education can afford to be absent!

Great good has come out of the association of authors and teachers in other branches of education, and why should there not from this?

No other cause has so much injured Business Colleges in public estimation as their own petty rivalry and mean jealousy, which has led many proprietors to always speak contemptuously or disparagingly of their competitors, who, in most instances, were strangers. This is equally true of penmen. There has been wanting that acquaintance, mutual respect, co-operation and sympathy, existing among other teachers and most other professions.

These annual gatherings, which they lead only to a more general and extended acquaintance, would be highly advantageous; but when we consider that here Greek meets Greek, not only to measure wits, but to render more bitter their blades and sharper their tongues, we are inclined to not overestimate the gains to those who shall be present, or exaggerate the loss to those absent.

## Autographs.

Autographs are as valuable as the physical sciences or the works of their authors. Taste and character are about as much indicated by the one as the other. Persons who exercise good taste in dress and other respects will usually write a tasty and legible autograph; upon the other hand, bad taste or poor self-conceit of character will seldom fail to manifest itself in a person's autograph.

Many persons are by heres not only in dress, manners and customs, but even in their autographs. In numerous instances we have been able to recognize and name the master from the pupil's autograph. We also often meet with autographs which plainly indicate the writer's admiration for that of some celebrated and popular personage. The celebrated signature of John Hancock upon the Declaration of Independence has been an ideal autograph in many an aspiring young writer, who by constant striving, has to a greater or less degree approximated the style and character of the original.

The prototype "Spinner" autograph is often met with, while the plain, unpretending "A. Lincoln" autograph is often seen. Yet it is apparent that the great mass of autographs are modeled by the taste, habit and peculiar genius or character of their writers, and are, therefore, strikingly characteristic—no two in the world alike, or more resembling each other than do the persons and characters of their writers.

Many business men are led to adopt certain marked and eccentric forms for their autographs, and such is the case with the business men who are, for the most part, the most successful in the world. Especially is this the fact when they are executed with a slow or drawn movement. Such marked peculiarities are easily imitated by an expert, and thereby become all the more deceptive. The odd hieroglyphics used by Springfield, are easily imitated by any expert, while the graceful and masterly old hand signature of John Hancock is well nigh imitable. Signatures gracefully written with a rapid old hand movement are most difficult of all to counterfeit.

A good hand-writing opens many avenues to success.

## Pen Paralysis.

Frequently persons who write rapidly during long periods of time are afflicted with a numbness or paralysis of the fingers that are in contact with the holder, which affection frequently extends to the wrist, and arms to such an extent as to utterly incapacitate persons for writing. This paralysis has been attributed to various causes, chief among them has been the supposed electrical effect resulting from the use of a steel pen and steel tipped holder, by some to the exhaustion of the muscles of the fingers and arm by exercise.

Our own observation leads us to believe that there are two principal causes. First—The use of a pen-holder which is too small necessitates a tight grip of the fingers upon the holder to keep it in a proper position, thereby subjecting the muscles in contact with the holder, to a severe and constant compression, which prevents a proper circulation of blood, producing first numbness and then paralysis. Second—The overtaxing of the muscles from too long, rapid and laborious exercise necessary to execute writing rapidly with the finger movement. We have known persons who, in using a large sized pen-holder and writing with the muscular movement being in any way afflicted with pen paralysis.

## Business Writing.

The term "business writing" is often used as if it were something distinct from other writing, that, to a certain extent, is true, certainly, as distinguished from that stiff hand of a school boy or of that of most persons having a limited practice. We have known a "business hand" is a flowing, easy compact style, legible and entirely without any superfluities. If there is one thing more than another abhorred by business men, it is careless sprawling letters obscured by superfluous lines. The tendency in all business writing is toward the very simplest and most concise possible, using such forms of letters, so far as is practicable, as are made continuously without raising the pen. What is known as business writing results from large and extensive practice, by which the hand has been so exercised and disciplined, that, from the mere force of habit, repeats with almost unerring precision all the forms and details of writing, and it is quite natural that where speed and legibility are of paramount consideration, as they are in business, that all difficult, complex and unnecessary forms should be avoided, and that those selected, from being so often repeated, should take that air of ease, grace and uniformity which characterizes what is known as good business writing.

## Writing in Public Schools.

That writing is the most miserably taught of any branch in our public schools, is always conceded without a question, hence it is with pleasure that we hail any plan that is calculated to improve the method and efficiency of teaching it.

Some months since we published the description of a plan originated and practiced in the public schools of Newark, N. J., which, at that time, appeared to us to be the best we had known. Since then the same plan, with some improvements, has been adopted in the schools of Rochester, N. Y., where it is said to have proved a marvel of success. We certainly advise all superintendents of writing and of city schools to read carefully the abstract, given in another column, from the report of Superintendent of Schools in Rochester, setting forth the plan and commenting upon its success.

## Hospitable Reception.

The officers and executive committee of the Business College Teachers' and Penmen's Association, who met on the 25th ult in Philadelphia, will remember long, and with pleasure, the more than generous hospitality extended to them by Messrs. J. E. Soule, President of the Bryant and Stratton Business College, and Thomas H. Peirce, President of the Union Business College; their courteous generosity did honor even to the City of Brotherly Love.

## A New Book of Alphabets.

We now have in the hands of the binder, and which will be in readiness to mail on or after May 15th, a new book of alphabets. It comprises thirty-four 7x11 pages, giving thirty-seven complete letters, with variations of the alphabets, topographical signs and miscellaneous lettering, also instruction for the use of India ink, transferring, &c. It is specially adapted to the use of penmen, artists, architects, painters, engravers, &c., sent post-paid on receipt of \$1.50. See cut giving specimen letters from portions of the alphabets on page seven. We believe this to be the best and most comprehensive work on lettering ever offered at so low a figure.

## Special Attention

is invited to a report of the proceedings of a preliminary meeting of the officers of the Business College Teachers' and Penmen's Convention in another column. It is to be hoped that a large number of the active teachers and authors of practical education will respond favorably to the invitation therein extended to become charter members, and to the invitation which will be given by the secretary to take an active part in the proceedings of the Convention. Every Business College in the United States and Canada should be represented, and every author and teacher of writing should be present in the Convention.

## Prosperity of the Journal.

During the month of April we have received the largest number of new subscribers to the JOURNAL of any one month during its existence. This is undoubtedly largely owing to the desire of many to begin their subscription with the very practical course of lessons begun in that number by our associate, Professor Kelley. We are confident that the interest thus manifested will be sustained to the end of the course, and all interested abundantly rewarded by the practical instruction therein given.

## "The Album of Pen Art,"

which is a worthy successor to the Penman's Help, published by Will Clark, Toledo, Iowa, comes to us in fine style. The new heading, which is photo-engraved from a pen drawing by F. W. H. Wieschman, of St. Louis, is very artistic, while the whole paper is filled with interesting and well chosen matter. Its editor charges the JOURNAL with unfriendliness, in which he is entirely mistaken. We wish the Album, as we certainly did the Help, the most abundant success, and hope it will long be a regular visitor to our sanctum.

## Crall's Patent Drawing Verifiers.

We invite the attention of our readers to Crall's Patent Drawing Verifiers, advertised in another column; having examined them, we are very highly impressed with their utility, and believe any one interested in teaching or studying drawing, will find one dollar, the price of a set, sent to E. L. Crall, No. 9 Cooper Institute, well invested.

## Elegant Penmanship.

During a visit recently to Philadelphia, we had the pleasure of inspecting several specimens of professional pen work executed by Prof. H. W. Flickinger, at Soule's Business College, which for delicacy of finish and real artistic effect are rarely equalled.

## Davids' Inks.

The attention of our readers is invited to the advertisement in another column of Thaddeus Davids' Ink Company, whose jets have a world wide celebrity. Their jet black school ink is the best in use.

## Twenty-eight Numbers

of the JOURNAL for \$2. All numbers from and inclusive of the September number, 1878, and the advanced numbers to January, 1880, with the "Lord's Prayer" as a premium, will be sent for \$2.



## Art Education.

NO. II.

BY JOSEPH H. BARLOW.

"A thing of beauty is a joy forever."

Nationalities may be considered as vast compositions without souls. Such a body may have brains, but it cannot have a heart. Its life is incapable of the sentiment quoted above, though a poetic truth, is "but a dead letter to such a body." It can only be moved by appeals to its national interest—to subjects that directly influence its acres, its coffers or its fatalities. It is a nation, to address it in this light. Our nation is like a young giant, overflowing with misdirected energy. It is expending its Herculean force in the most prodigal manner. It can unweariedly travel immense distances, and carry heavy burdens. It is like the brave, but youthful son of Ilium, in need of a mentor to guide his head and direct his steps. By enlisting of the forces of nature it has nearly emancipated human muscle. Its labor-saving machinery is now mostly directed to increasing the quantity of manufactured products, rather than the improvement of quality.

It does not sufficiently appreciate the fact that the value of its products is lowered by increased quantity and raised by improved quality. And on this point it needs instruction. The quality of it can be improved only by artistic culture. As a nation, we produce, handle and export mostly raw products. The value of these raw products is infinitely increased by artistic skill. In the markets of the world rude manufactures cannot compete with those embodying skill and taste.

The cost of transporting a bale of the raw product "cotton" to market is as great as is product. It would be like the farmer who would be if skilled labor had transformed it into the same weight of the finest muslin or embroidery. But what a difference in the value. We send to foreign markets the products of rude labor, and exchange them for those embodying skill and taste. How for these embodying skill and taste. How greatly would it contribute to our national wealth if this condition of things could be changed. Taking the article cotton alone, how vastly would it increase our national wealth if all that could be exported be transformed into the finest tissues and fabrics by the employment of skilled labor in its manufacture. Some figures, which, it is said, never lie, might be given to demonstrate this. Suppose, for instance, we cite the example of France. By the employment of educated skill and taste her manufactured products have long maintained a world-wide celebrity.

## Answers to Practical Questions of Last Month.

BY PROF. J. T. ENGLISH.

1. Writing is simply the art of forming letters and words with a pen or pencil; while penmanship includes everything necessary to execute all kinds of pen work, lettering, figure, calligraphy, engraving, etc.
2. The muscular movement is the most powerful movement in writing.
3. Culpable indifference, laziness and downright carelessness, in nineteen out of twenty cases, prevent writing a good hand.
4. Legibility of writing may be spoiled by making the letters too small.
5. The most important things which should be thoroughly learned before the pupil can hope to attain any great degree of excellence, are position, manner of holding the pen and movement.
6. In writing, the bend of the body should be such as to place the center of gravity directly over the feet. The feet should be firmly on the floor, that a sure and solid basis may be established.
8. To trace over a correct copy is more important for a beginner than to pattern from a correct copy.

Business College, of the Albany Penmanship Institute, has introduced Chyrtography into his classes in penmanship. Chyrtography is a system of teaching by means of the metronome, an instrument with a pendulum set in motion by clock work, to measure time. (See Spencerian Key, page 143.)

10. By want of finish, one letter is often mistaken for another.

11. The dress of any letter will be spoiled by zigzag slopes, or by not having it correct point in its angle to the line of writing.

12. Small letters should receive much more attention than capitals, because they are used more. They should always be carefully and smoothly formed.

13. The slant of 30° is called the connective slant, because most of the downward strokes in the small letters are connected by it.

14. Turns are connecting links between the principles.

15. Practice in penmanship gives facility and accuracy to execute letters readily and surely.

16. Writing should not be taught merely for the purpose of copying, but for the embodiment of our thoughts.

17. The different classes of letters are distinguished from each other by the kind of curves which compose them.

18. Good shading may be secured in the capital stem by turning the hand well over to the left and bringing both points of the pen squarely to the paper, with the slope of the stem oval.

19. The small letters comprise the principal body of all writing.

20. The small *e* is used more than any other letter in the alphabet.

21. The letter *i* is used more than any other of the capitals.

in point of fact they are not so instructed, and it has already become a question as to who is responsible for the failure.

Here we find one of the four fundamental branches of our school system, so taught and practiced that the acquirement of a good business handwriting at school is scarcely considered as within the range of possibility.

Teachers freely admit their inability to instruct in writing successfully, however proficient they may be in other studies, while commissioners, superintendents and parents have long ceased to regard as unusual the acknowledged fact that penmanship is a shamefully neglected branch.

If we are able to discover some of the causes tending to produce this, we may possibly suggest methods of practice which if carried out might in a measure correct it.

In the first place, then, experience has proved to me beyond a doubt, that any scholar, willing to practice, and possessing sufficient capacity to learn the other branches, can certainly be taught to write a plain, uniform and reasonably rapid style of penmanship.

The ability to combine with the essentials named, the additional elements of graceful form and artistic finish may not be so clearly within the reach of all, but as these are primarily of less importance, this feature of improvement may be safely left to become the natural outgrowth of future practice, especially when based upon a correct knowledge

of the truth of this, it cannot be reasonably expected that scholars who have never been taught to pay the slightest attention to it could succeed; and yet we find that by actual test not more than five per cent of the scholars in public schools do hold the hand and pen in correct form, or in a position which might render it possible even for them to acquire the movements or command of hand necessary for good writing.

Having the position right to begin with, a correct foundation for successful practice is secured, and by the use of exercises properly arranged and graduated, it is by no means difficult to develop and firmly establish the free natural movements, and through this drill and discipline to obtain an almost perfect control of the muscles of the hand and arm in writing.

With this movement as a basis for practice, the rest comes naturally enough, for if we have command of hand there can be no real difficulty in forming the letters.

The recognized success with which Business Colleges have taught penmanship is due directly to the fact that they have always followed this method of tuition.

The managers of these institutions have quite generally been fine penmen, and having learned by experience the value of position and movement, they have invariably made it a condition and insisted upon it in practice; for by adopting this method they were not



The above cut represents a page of flourishing in the "William's & Packard's Guide"—the original was flourished by John D. Williams

22. Writing is a science, because it admits of a system of analysis almost as complete as arithmetic, geometry or algebra.

23. Writing is akin to music, because it is, like music, a subtle science as well as an exquisite art.

24. People who write poorly themselves are not apt to find fault with poor writing. When they write, their work is often so carelessly executed as to puzzle an expert to decipher its meaning, and when they receive a poorly written document themselves they grumble.

25. Every teacher of this important branch should desire to see the cause of penmanship promoted—to stand by it every time—and if he is willing to do his part, he will help to dispel the prejudices which yet prevail too much against it, and hasten the time when a true knowledge of penmanship will be recognized by all classes as a necessary part of every person's education.

## Penmanship in the Public Schools.

BY CHARLES R. WELLS.

The subject of penmanship in the public schools is a question to be regarded I think, in a light which recognizes writing as an important and useful faculty, rather than as an artistic accomplishment.

Writing is essentially good if it is done legibly, uniformly and rapidly, and who can question that scholars have the right to expect that in the public schools they should be enabled to become thus qualified at least? But

of the foundation principles. I conclude, therefore, that it is not the fault of scholars that they do not learn.

Named in the order of their importance as well as natural sequence, instruction in penmanship may be classified under four headings: Position, Movement, Formation, Arrangement; and any method of tuition which fails to recognize this order in practice, will not, according to my experience, result satisfactorily either to teacher or scholar.

The rapid easy and graceful movements of the pen, so indispensable to good writing, depend almost entirely upon the position of the hand and arm: in fact the manner of holding and conducting the pen is of such importance that with rare exceptions all efforts to acquire a good style of penmanship without special attention to this point are practically a waste of time and material; as it is in effect an attempt to teach the application of a theory not yet acquired, the results in practice must be mainly of an unsatisfactory character.

It is a fact I believe, that every penman or teacher of penmanship who has become really proficient in this art, has held the hand and pen in substantially the same position, and so far as my personal observation goes, an acquaintance with nearly all the leading penmen of this country for a period of over twenty years has not in a single instance disproved it.

It may appear therefore, that with them a correct position of the hand has been deemed an essential condition of success, and admit-

only able to obtain much better results, the actual time and labor required in teaching being greatly diminished, but in addition it was found that pupils who were properly instructed, thus far, rarely failed to become proficient.

There are no valid objections, no special difficulties to overcome, which should prevent a successful application of this highly approved method of hand training and movement drill in any school where writing is taught, while it is clearly evident that a system of teaching, which wherever applied has been uniformly successful, could not well fail to accomplish a change for the better; and although the period of instruction necessary in schools where only a fraction of the time is given to writing would be longer, still, as the principle of tuition is correct, the same conditions in practice would ultimately produce the same results.

It cannot be expected, I presume, that every teacher will, or should be required to, write a perfectly correct hand, however advantageous that might prove; but there can be little question that if those having charge of schools or departments where writing is taught did fully understand the nature and value of the standard position, did have a practical knowledge of the various movements required, and in addition the disposition to insist upon it that every writing scholar should be thoroughly trained in the essential elements for successful practice, the results would not only be far more satisfactory, but, what is still better, a very large percentage of the scholars so instructed would ultimately become proficient penmen.—School Bulletin.







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"PENMAN'S JOURNAL." [R. O. FERRIER]

BROWN'S BUSINESS COLLEGE,  
304 & 306 Fulton st., Brooklyn.  
(Twenty years at 205 Broadway, New York.)

## How to Succeed in Business.

A LECTURE.

Delivered by PROF. THOS. POWERS, to the Students of the Fort Wayne (Ind.) Commercial College, Friday, Jan. 31, 1878.

What will my hearers give to know how to succeed in business, or to become wealthy? I respect you. Now I will not say that the following rules will enable every person who may hereafter, to acquire wealth, but this I will say: that if ever a man does grow rich by honest means, and retains his wealth for any length of time, he must follow and practice the principles laid down in the following rules; and I strongly commend them to the attention of every young man, as affording the true secret of success in attaining wealth and honor. Although wealth often appears the result of mere accident, or a fortunate occurrence of favorable circumstances, without any exertion of skill or force, yet every man of sound health and untimpered mind may become wealthy, if he takes the proper steps. Foremost in the list

of requisites are honesty and strict integrity in every transaction of life. Let a man have the reputation of being fair and upright in his dealings, and he will possess the confidence of all who know him. Without these qualities, every other merit will prove unsatisfying. Why then is honesty the best policy? Because without it, I venture to say, that you will get a bad name, and everybody will shun you in business affairs, or dealings of any kind, and a character for knavery and deceit, will prove an insurmountable obstacle to success in almost every undertaking. Newly men are apt to deviate from the rule of honesty and integrity, under the plea that necessity knows no law. This course is suicidal by destroying all confidence, and ever keeps them in poverty, although they may possess every other quality necessary to success. Punctuality, which is said to be the soul of business is another important element in money getting. The man known to be very exact in the fulfillment of his engagements gains the confidence of all. Therefore be prompt in all your promises and engagements and you will be trusted without limit.

Order and system in the management of business must be a matter of course, and a place for everything, and everything in its place: a time for everything, and everything in its time. Do first what presses, or is needed most, and having determined what is to be done, and how to do it, lose no time in doing it. Without this method all will be hurry and confusion, and nothing accomplished with dispatch. Next, a political deportment is recommended. Agreeable manners contribute greatly to a man's success. Be gentlemanly, kind, obliging and conciliating in manner; these in a great measure are the great secret in the success of business, or why some are successful and others unfortunate in business. A man with a pleasant disposition finds friends everywhere, and makes friends where persons of a contrary nature make and find enemies. Good nature is one of the sweetest gifts of Providence, and should be carefully cultivated. We are now to consider of a very important principle in the business of money-getting, indefatigable attention to business. Persevering diligence is the philosopher's stone, which turns everything into gold.

Constant, regular, habitual and systematic application to business, must, in time, if properly directed, produce the desired results. It must lead to wealth, as sure as illness, and instruction to business, idleness and gambling, lead to poverty and wretchedness. It has been truly said, that he who follows these instead of his business, will soon have no business to follow. Next, the art of money-saving is an important part of money-getting. Without economy and frugality, no man can become rich. Wealth is a word which would be poor. Those who consume as fast as they produce, are on the road to ruin.

As most of the poverty we see, grows out of idleness and extravagance, so most large fortunes have been acquired by industry and frugality. The practice of economy is necessary in the expenditure of time as of money. They say that if we take care of the pennies, the dollars will take care of themselves. So if we take care of the minutes and hours, the days and months will take care of themselves. The acquisition of wealth demands as much self-denial and as many sacrifices of present pleasures as the practice of virtue itself.

Men fail of fortune often because they are unwilling to defer themselves momentary enjoyments for the sake of permanent happiness in the future. Lastly, stick to the business in which you are regularly employed. Let speculators make their thousands in a day or a year, you should be engaged only in your own regular trade or business. Never turn to the right hand or the left. Your own business you probably understand as well as any other men, other people's business you probably do not understand. Therefore it is better to have nothing to do with it. Let your business be some one which is useful to the community. All such occupations possess the element of profit in themselves. Let it be deeply impressed on your mind, how perilous is falsehood; when once concealment or deceit has been practiced in matters where all should be fair and open as the day; confidence can never be restored any more than you can restore life in the dead. How true is this, and what a sadly neglected truth! Falsehood is not only one of the most humiliating vices, but sooner or later, it is certain to lead to serious crimes. With partners in trade, with partners in life, with friends, employers, and with all by whom we are confided in how easily can the guile and treachery be guarded against. How many young men's hopes have been crushed by one false step, which having been taken can never be retraced—*Fort Wayne Gazette.*

## "Barring all Transcendentalism" and "Long-Winded Documents."

Editor Penman's Art Journal:

In the May issue of your valuable paper, my attention has been called to the recent action of the officers and executive committee, with reference to the ensuing Convention, to be held at Cleveland on the 5th of August. It is highly gratifying, no doubt, to all lovers of practical education, to learn that the interest in the new department of education is becoming so general, and that so early a movement is being made to secure a large attendance.

In looking over the report of "ye editor in pursuit of an item," and of the letter of the Chairman of the Executive Committee, I observe a few points which are deserving of notice. One very prominent point made was the gratifying fact that our next Convention is not to be indicated with "long-winded documents," poems, and the like—gratifying, I say, to all members, unless possibly those who, at some little expenditure of time and effort, prepared these essays. It is not improbable that after repeated urging to prepare these papers, which were, for the most part, they may regard this want of appreciation, rather poor requital of honest efforts, so poor though they may have been. It is still fresh in the memory of many how near these "long-winded documents," so-called, came near being decapitated without judge or jury. It is noticeable, however, that the member who moved, and the member who seconded, to slaughter these innocents, were not among those who were to contribute to the sacrifice. Now, "ye editor" will not, of course, take offense at "ye report," because I believe that it breathes the real spirit of the meeting recently held at Philadelphia.

But there is, I notice, a still more remarkable feature in connection with that meeting, as set forth by the encyclical from the Chairman of the Executive Committee. In the

main, it is a good document, (I will not call it "long-winded") and full of life and worthy intent. Retaining vividly in mind an incident in the last Convention, our worthy Chairman could not forego the opportunity to make a sportive fling at your correspondent. This I do not say to heart, observe, but I could hardly believe that a Committee, representing a Business College Teachers' and Penmen's Convention, was really attempting to strike down "free speech!" Our worthy Chairman says: "Barring all transcendentalism, what substantial facts can you present to the next Convention?" Now, this word of reproach, among small philosophers, was incidentally introduced by your correspondent in the "Barring all transcendentalism," and he has not forgotten the attack made upon him, simply because of its use. I doubt if our Chairman of the Executive Committee is quite prepared to take the logical sequence of his position. Perhaps, with his conception of the word, he should be excused in his attempt at "barring transcendentalism." Truly, his notion of it is not unlike that of the gentleman who, while journeying on the deck of a Mississippi steamer, defined it to his fellow passengers thus: "See the holes made in the bank yonder by the swallows. Take them to the bank and leave the apertures, and this is transcendentalism." Now, your correspondent, "ye editor," protests at any sand-bank-swallow-hole theory of transcendentalism. To me it is the science of self-identity, axiomatic, necessary truths, which is backed by the most robust philosophers of the world, among whom are Coleridge, Wordsworth, Macaulay, Sir William Hamilton, Herbart, Kant and Lotze—men who have never been heard to "sing the wooden songs of materialism." Why, the grandest pillar in the temple of Christianity to day is a true transcendental philosophy. Most theologians, too, of to-day—and our worthy Chairman I understand is one—are basing their theology upon these very axiomatic truths which transcendentalism teaches. Truly, transcendentalism teaches. Willingly do they go back to Aristotle, Hegel and Kant, in defence of truths that transcend experience, for that is all that is meant by this philosophy. Why, all of our necessary, self-evident, axiomatic truths have a transcendental origin. All such truths every day are made to herd to every effect has a cause, and that, things equal to the same thing are equal to each other, are truths that transcend experience, simply because they are universal, and are just as true in Orion as upon this earth.

But our worthy Chairman of the Executive Committee informs us that, at our Cleveland Convention, we are to have zones of this transcendentalism, none of these necessary, self-evident, axiomatic truths. Perhaps they will not be needed; possibly, however, it may be found that even book-keeping science lights its torch also at the burning point of transcendentalism. How about the axiom that every debt is due to the creditor? Is there any transcendentalism in that? It surely would be just as true in commercial relations at the North Star, as in the business affairs of this earth. That, then, we affirm, is beyond experience, and, therefore, is a transcendental truth. All this is true, also, of the axioms, if we add to it, that the sum will be equal; and if from equal equals be taken, the remainders will be equal both of which are applicable to double-entry journals, ledgers and trial-balances.

The manner in which a pig caused the death of 1812, was as follows:—Two citizens of Providence, R. I., both of the Federal school of politics, determined to quarrel. They were neighbors, and the quarrel was to be decided by a pig. One of them had a pig which had an inveterate propensity to perambulate in the garden of the other. The owner of the garden complained that his neighbor's pig was insufficient to restrain the other pig from eating his garden. The garden fences were not in good repair. One morning, as the pig was taking his usual promenade, he was surprised in the very act of rooting up some valuable bulbous roots; the owner of the garden, who was passing by, saw the garden instantly put the pig to death with a pitchfork. After coming-legal, the owner of the garden was a candidate of the Legation, and his neighbor, who, but for the intervention of the pig, would have been a member of the Democratic candidate, who was elected by a majority of one. At the election of the United States Senator, a Democrat was chosen by a majority of one, and when the question was put, whether the pig was the cause of the election, it was declared by a majority of only one.



## THE QUILL.

BY PAUL PARTON.

Over earth's wild waste a bird of wonder flew,  
 All gold and snow against the sombre blue!  
 Could such a vision, fair and sweet and grand,  
 Have unremembered o'er the waiting land?

Should picture, shining sunlight on the lee,  
 First out of vision, and forgotten be?  
 Nay, not for this the breeze-lark went forth—  
 A golden feather fluttered to the earth!

Then shimmering world's awake to new delight;  
 While shining mirrors sprang from tablets white.

Far over the sea the glorious wanderer spread—  
 Far as you sweepingly breathe that birds' winged tread!  
 And as the supreme flash from hill to hill,  
 So spread the story of the golden quill!

Till all the world was filled with joyous light,  
 And fluttering with trim's winged pages white!

## The Convention.

The following topics have been adopted by the executive committee for discussion at the Business College Teachers' and Penman's Convention to be held at Cleveland, Ohio, August 6:

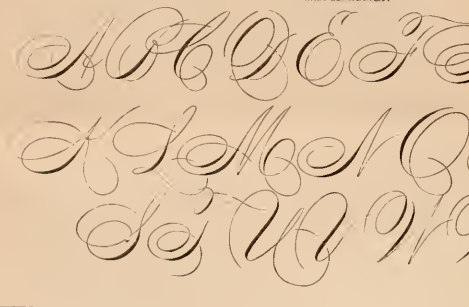
1. The minimum amount of education necessary to make one eligible for admission into a business college as a student.
2. The minimum of qualification which will permit a pupil to graduate from a business college.
3. The relation of business colleges to their graduates.
4. The place of business colleges in the educational system.
5. The relation of business colleges to the business community.
6. The relation of business college graduates to the business community.
7. The capabilities of a business college.

10. Flourishing.
11. Engraving.
12. Short courses in book-keeping and arithmetic.
13. Business arithmetic.
14. Partner's settlements.
15. Short methods in calculation.
16. Business correspondence.
17. Business etiquette.

The following persons at this date have signified their intention to be present and take part in the proceedings, viz.: S. S. Packard, New York; Hon. Ira Mayhew, Detroit, Mich.; J. C. Bryant, Buffalo, N. Y.; H. C. Spencer, Washington, D. C.; E. G. Folson, Albany, N. Y.; G. W. Elliott, Chicago, Ill.; C. Claghorn, Brooklyn, N. Y.; H. C. Wright, Brooklyn, N. Y.; G. R. Rathbun, Omaha, Neb.; J. W. Van Sickle, Springfield, O.; J. H. Palmer, Yonkers, N. Y.; A. J. Taylor, Rochester, N. Y.; W. H. Sprague, Norwalk, O.; D. R. Lillibridge, Des Moines, Iowa; C. E. Cady, New York; D. T. Aune, New York; W. A. Miller, New York; J. E. Soule, Philadelphia, Pa.; T. M. Peirce, Philadelphia, Pa.; F. W. Weisbach, St. Louis, Mo.; W. H. Duff, Pittsburgh, Pa.; S. E. Webster, Rock Creek, O.; A. P. Root, Cleveland, O.; H. W. Shaylor, Portland, Me.; A. R. Hinman, Boston, Mass.; L. F. Spencer, Cleveland, O.; L. L. Sprague, Kingston, Pa.; J. H. Luedy, Elizabeth, N. J. Many other responses to the circular of invitation are expected by the committee from those who will desire to take an active part in the proceedings.

There can now be no doubt that there will be a large and enthusiastic convention.

## WORLDLY CAPITALS.



## Egyptian Writing.

HOW THE ANCIENTS PERSPECTED THEIR THOUGHTS.

Writing was as old in Egypt as architecture and sculpture. The papyrus reed furnished the most ancient material for paper in the days of the oldest monuments. The dry climate has preserved a great number of ancient rolls, of which most are religious, and of these again the greater part copies of one book, the "Ritual," which French scholars call the "Book of the Dead." It is a work evidently compiled from time to time, divided into sections, originally separate books, and chapters, each chapter being usually illustrated by a representation of its chief subject above the text. Part of this book has been found of the date of the eleventh dynasty (B. C. 2000), and according to its own statement, which derives collateral support from a more general assertion of Manetho, one chapter was discovered in the case of the great pyramid building kings of the fourth dynasty. There can be no doubt that the greater part is of extreme antiquity.

1. Iterative methods.
2. Journalizing.
3. Business practice.
4. Banking.
5. Penmanship—the members of the association sitting as a class of beginners.
6. Penmanship—the members of the association sitting as an advanced class in a public school.
7. The essential points of business penmanship.
8. Penmanship—class drill in movements and exercises.
9. Blackboard exercises in penmanship.

either difficulty is due to the cause which render the Egyptian historical writings more hard to interpret than the historical. Yet, thanks to M. De Rouge's patience and skill, the general purport of the work is now understood. It is, throughout, text and commentary, and, curiously, the text usually simpler than the commentary, which, by its allegorizing method, renders the obscurity of the subject greater. The theme of the ritual is the story of the man's fate in the nether world, and the text consists of a series of prayers to be said in each of the several zones through which the soul was to pass on its way to judgment, and the confession of innocence that was to insure its acquittal. It might be supposed that so great a matter would have been treated in the loftiest style of which the language was capable, with the simplicity of the Egyptian memoir, the pathos of the dirge, and occasional grandeur of the historical writings and the religious hymns. But it is far otherwise. Nowhere is the lower element of Egyptian religion so evident as in the ritual. It is obscure and mysterious without elevation or dignity. The student seeks in vain for a single passage worthy of the ideas conveyed through the eye by the pyramids and the tombs of the kings. He wanders through a labyrinth peopled by the forms of the lowest superstition, and the idea forces itself upon him that the negro element of the Egyptian mind is here dominant, not always in the thoughts, but always in their expression. Nothing more forcibly shows the strength of this element, not even animal worship. Side by side with the ritual we find another work relating to the underworld, the "Book

"But," continued the agent, delighted at the style in which he was crowding the Professor, "I doubt not but that certain energetic polarizations of the molecules in the mineral deposits have an attraction for the electrically charged clouds."

At these points the Professor, who had been knocked around the ring and crowded to the ropes, so to speak, became fairly roused to his position, and slogged for the other's nose at once.

"Ah, exactly my friend; in the ledge are vast deposits of minerals. Found in volcanic outcrops and disintegrated by the upheaval of the volcanic rock, and semi-disintegrated by effluvia of alumina, mingled with homogeneous debris of porphyry, the molecules of kaolin feldites, with a slight potash base, the decomposition of the feldspar is most affected along the line of the horizontal cleavage, and necessarily the liberated oxide of manganese combining with the percolation of the alkalis which permeates the entire mass causes a pronounced state of polarization, which cannot fail to account for the peculiar attraction in the vicinity. I might further explain the intricate chemical properties of the belt by illustrating the—"

"But," however, the book agent, who during the round had been verbally puffed in the jaw, smashed in the nose, and bled in the eye, rose from his seat, paid full price for his half-eaten meal, and shot out of the place. Andy said he examined the Professor, found his pulse regular, no signs of perspiration, and his mind intact.

We have found no boy's composition of late which seems to put the Father of His Country on a stronger moral basis than this one. It serves the still further purpose of showing that where there is real, irrepressible genius, great ideas somewhat precede mere knack of spelling.

George Washington was a little boy what one lived in Virginia what had a car gave him by his old man. When George he got the nax he cutted a tree what had cherries up on it and eat the cherries he and a nobby boy. When Georges old man foun out what George as the nobby boy say, he as called George too him as he said, George Washington was cutted the bark off the cherry tree! George said I did the old man said you did George said I did and I cannot tell a lie. Why cant you tell a lie said the old man. Cos said George if I tell a lie this here feller blow on me an then ill be spanked twice. These rite said the old man whenever you git in to trouble the cherry way out is the best.

The late George Biddier, the London engraver, once known as "the wonderful calculating boy," at the age of eight, could answer almost any question that was put before him in 1868, at which time he was 12 years old. He was another "lightning calculator" of the same generation. Once he was asked to name the square of 999,999, which he stated to be 999,998,000,001. He multiplied this by 49, and the product by the same number, and the total result he then multiplied by 25, he named the figures to the twentieth power with ease. He named the squares of 244,999,765 and 1,241,998,775. He instantly named the factors, 994 and 263, which would produce 247,483. He could discover prime numbers almost as soon as named. In five seconds he calculated the cube root of 415,733,948,677.

A remarkable convert in the Rhode Island State Prison is David Peters, a colored man who in 1869 received a fifteen years' sentence for assault. He was ignorant, but when allowed the use of the prison library he soon acquired astonishing advances in learning. He mastered arithmetic and geometry, took a course in logic and rhetoric, and then turned his attention to languages. He acquired a fair knowledge of French, German, Latin and Greek, and then took up jurisprudence. He is now reading law, and for a change studies Hebrew. He delivered at a Thanksgiving celebration in the prison a year or two ago an oration which was pronounced a remarkable production.

One of the finest puns was made by Erasmus. Seeing an old ten chat, he wrote on it the Latin inscription, "Tu doces." This bit of classic lore, when properly translated, means "Thou teacheest."

of the Lower Hemisphere," describing the journeyings of the soul after death through twelve zones corresponding to the twelve hours of the natural sun. This book was in fashion at the period to which most of the tombs of the kings (nineteenth and twentieth dynasties) belong, and their pictures afford the illustrations of its chapters.—*Contemporary Review*.

## Vanquishing a Book Agent.

Yesterday evening, says the *Virginia (New) Chronicle*, Professor Stewart went into the Delmonico restaurant and asked Andy, the irrepressible head steward, to bring him some stuffed mutton and parsnips. No sooner had the Professor fairly seated himself on one of the small tables than a book agent came in and took the other side of the board. The two men were strangers, but, as a matter of course, this book pedler couldn't keep still, and presently made some conversational advance to Stewart.

"Are not these meteorological disturbances somewhat peculiar for these latitudes?" The Professor passed a moment, as he was mashing a potato, and replied:—"Guess it's about the same thing every year."

"In seasons of atmospheric depression alternating with unexpected boreal excitements and rapid changes resultant on sudden accumulations of moisture, such disposition of the storm belt are not, in my opinion, entirely unaccounted for."

"Exactly," remarked the Professor, lifting a fly out of his coffee.







one-third space from base line, to which it extends, and is there united to a right curve ending at head line. Height, one space; width of loop, one-fourth space.

The letter *c* begins with a right curve extending upward nine-tenths of a space, uniting angularly with short straight line merging into left curve, and uniting one-third space from head line, with right curve joining to head line, where, turning short it joins left curve and continues to base line, and is there joined to right curve on connective shot, terminating at head line. Height, one space; width, one-half space.

The letter *r* commences at base line with right curve, which continues on connective slant one and one-fourth spaces, at which point a slight dot is made and a compound curve continued nearly vertical to the head line, where it is joined to a straight line on main slant proceeding to lower turn, which unites it to right curve extending to head line on connective shot. Height, one and one-fourth spaces; width at half the height, one-half space.

The letter *t* begins with a right curve precisely like *r*, uniting angularly at top with compound curve similar to *r*, which divides into two from the first line until within one-third space from base line, where, by a broad turn it touches the ruled line and continues upward, uniting by a light dot with first curve, from which the letter is retraced to the line and terminates with right curve continuous to head line. Height, one and one-fourth spaces; width, one-half space.

The pupil that shall ever be satisfied until excellence has been attained, will practice, persistently and untiringly, all exercises, letters or combinations tending to that result; and will not leave one for another simply for the sake of variety, nor because some other may be executed more easily, with great gain of advantage, neither in the hope of receiving a higher mark from the teacher.

In the preceding lessons, the exercises have been too numerous for immediate and satisfactory accomplishment, and are not given with any expectation that the average pupil will master them in the time of an ordinary lesson, the object being that each letter of each lesson shall be followed by practice for one month. Doubtless there are those among the number of our pupils who will not be content to confine themselves so long to practice of so apparently limited scope; but such pupils are not of those who arrive at excellence, neither is the result of this practice limited to any at first thought. Permit me to give a case illustrative of this point: While in Buffalo, in 1869, the writer of this page lessons in penmanship to a gentleman over forty years of age, who occupied a responsible public position in that city, and whose general will was to give him the opportunity of exercises for free movement and forms for imitation were given him, and among the latter, the capital stem. He seemed impressed with the importance of this particular form, and although many other copies were afterward given, he clung tenaciously to this, and for more than a year practiced nothing else. At the end of this time he had acquired great freedom of movement and certainty of producing uniformly excellent capital stems; and not only this, but he, and the teacher as well, were gratified and surprised to find that in this practice he had unconsciously gained the result of this practice, correctly produced other and dissimilar forms. He "awoke one morning to find himself" not "famous," but a superior penman.

It is related of Porpori, a once famous Italian teacher of vocal music, that he once said of his most gifted pupils that if he felt the results to follow the practice of a single exercise, he would eventually become a perfect singer. The student signified his assent. "Porpori noted on a sheet of paper the diatonic and chromatic scales, explained the intervals, sustaining tones, shakes, trills and every feature of vocalization." This was repeated the second year of the third. The fourth year the student began

to murmur, Porpori reminded him of his promise. The fifth year came—the same sheet of exercises. At the sixth they had pronounced and declamation were added. At the close of the sixth year the student supposed he had not vanquished the elements of the art, and was astonished when Porpori said, "Go, my son, I can teach thee no more. Thou art now the greatest singer of Italy and the world." The art was thus Cuffaredi, once thought by many to have been all claimed for him by his instructor. The moral of this is, that even genius must be coupled with earnest effort to arrive at excellence.

### More About Dead Peats.

Editor of the Penman's Art Journal:

The prominent Colleges throughout the country have, no doubt, been written to in the same manner, by the several parties referred to in Mr. Cady's communication, as contained in your last issue of the JOURNAL. This single instance goes to show how Commercial College men are hamboozled into sending specimens of penmanship to individuals with fraudulent intentions, and that the only way to ascertain the truth is unprofitable, send specimens to a postal card applicant, and the result is that every boy in that vicinity will write for the same. It is a mistake idea that the specimen will pass from hand to hand, and thus advertise the College sending them. On the contrary, the receiver, if a small specimen, having little taste or appreciation of the art, will take a casual glance at that which has cost time and effort to produce, and then cast it aside like a common hothead.

A penman should put a value upon his skill, and instead of wasting it upon "thank you" jobs, should devote any spare time that he has after his class-room duties, to profit by writing resolutions, cards, etc., or in preparing something for the JOURNAL, in which case he will not be casting pearls before swine, but be letting his light shine for the benefit of the writing fraternity.

Institutions that make a practice of sending specimens, and only specimens, to individuals, practice, but encourage the postal card writers to make a demand upon others who will not honor them, and thus saddle a useless correspondence on them, which otherwise would not exist were it discontinued by all. Our rule is, when worried for specimens of writing, to send a printed notice, stating the amount of money to be paid for each specimen, and the receipt of twenty-five cents. This furnishes a test upon the sincerity of the person making the request, though it is at the same time a tax upon ourselves, as that sum will not compensate us for the time and trouble taken even in the production of a small sample.

The columns of the JOURNAL furnishes a place to let light in upon impostures of this kind, and it is to be hoped that others will initiate the good example of Mr. Cady and give the Commercial College community the benefit of any knowledge they may have of "Deadbeatism" as he (Mr. Cady) styles it.

WM. H. DERR.

St. Louis, Mo., May 6, 1879.

Editor of the Penman's Art Journal:

My humble thanks for the article headed "Deadbeatism," is timely and to the point, although a few "fashioning touches" have made it still more valuable to honest penmen. To my sorrow, I have to report that Mr. Jones and myself have both been "honored" with the identical request, and no doubt, others in the city have been "honored" in the same manner. I don't wish to pay any attention to such "stuff," and let it gently enter into the waste basket; and thus bartered "non-expensive" check was too much for me, and I emptied an entire "buttery" on the writer—since then I have been "honored" in the same manner.

What I desire to say is, that such news should be fully exposed, giving their history, pedigrees and all, to serve as a lesson for others who may resort to such underhanded ways of trying to achieve their object.

I am daily bothered with requests for specimens, under a sort of pretext, and generally give them the benefit of the waste

basket; but there may be an innocent and honest-meaning person, coming along, who may have the same facts of the penman, and here is where the "rah" comes in—How are we to guard against such mistakes?

I should like very much to have you write up this matter fully in your paper, thereby rendering great good to a "plague-stricken fraternity." I am, as ever, yours sincerely,

W. H. DERR.

Numerous responses similar to the above have been received, the writers all having had the identical cards. We have seriously contemplated doing just what Prof. W. suggests, viz.: give the full names, address, pedigrees and history of some of the well-known frauds in the profession. We know of several who richly deserve it, and it is proper that they should be known, that those liable to become their victims may be upon their guard. We have ourselves within a short time past, been most nearly victimized by some who have managed to win so many creditable authors and teachers, and so long as such knaves remain unexposed others are equally liable to be victimized. We are collecting some facts which will be peculiarly interesting to some of those fellows when we begin. We are nearly "ready for the charge."

F. P. FROST, Kaufman, Texas, sends several elegant specimens of copy writing.

Mr. Gray, the forger, receives ten years for proficiency in penmanship.

A. J. W. WARD, Wm., sends an attractive and well-assorted specimen of flourishing.

R. RUSKIE, Gibberville, Wis., sends some very creditable specimens of flourished capitals and card writing.

A. N. PALMER, New Hampton, N. H., sends a package of well-written copy slips, also good specimens of card writing.

J. W. MILLEY, teacher of penmanship at Cobb's Business College, Painesville, O., writes an elegant letter.

J. W. WARD, Mecca, O., sends several slips of copy writing, which for ease of movement, grace and accuracy of forms are rarely excelled.

Geo. FELLER, Jr., Ashland, Pa., sends a photograph of resolutions engraved for the 7th Reg. N. G. of Pa., which is a very creditable piece of work.

H. C. KENDALL, principal of Normal Writing Institute, writes a very easy and graceful letter, in which he encloses an elegant specimen of Normal writing.

P. HAMMILL, Cincinnati, Ohio, sends specimens of business writing, which are models for ease and excellence; also, a very graceful specimen of flourishing.

S. T. MALONE, Boothville, W. Va., sends a very attractive specimen of flourishing and drawing, also numerous specimens of copy-writing, which are very creditable.

F. J. TOLLAND, who is enjoying marked success teaching classes at Maquoketa, Iowa, sends a superior collection of specimens of plain and ornamental penmanship, written with the left hand.

T. C. TEMPLE, a graduate of D. L. Musselman's business college, teaching classes in the middle of Illinois. He is a fine writer, and encloses a skillfully executed specimen of flourishing.

C. L. RICKETTS, who is teaching writing at Athens (O.) Normal School, writes a very attractive letter, in which he encloses several beautiful specimens of plain writing and visiting cards.

C. E. CADY, Cady & Walworth's Business College, Union Square, New York, sends a package containing specimens of writing by each of the students in that institution, which indicates more than the average degree of excellence in writing by the students.

D. H. FARLEY, teacher of writing in the State Normal and Model School, Trenton, N. J., sends specimens written by one hundred different pupils in that school, which evince a remarkable degree of uniform excellence; indeed we have never examined so large a quantity of specimens from one school, that exhibited so good an average result. We have long regarded Prof. Farley as one of the very best writers and teachers of penmanship, and the result of his instruction, serve only to confirm our high opinion. In the all-out efforts of the students, under the tuition of equally skillful and successful teachers, we should hope to see writing of a superior grade at all times, and of respectable degree of excellence. Evidently Prof. Farley is the right man in the right place.

G. M. SLEUSER is teaching writing at the Valley Normal Institute, Bridgewater, Va.

F. O. YOUNG the famous left hand writer, is in Camden, Me. He writes an elegant hand.

W. H. KIDDE formerly of Plattville, Wis., has gone to San Jose, Cal., where he is acting as telegraph operator and ticket agent.

Prof. C. H. PIERCE of Kokuk, Hawaii, has exchanged portraits with all the penmen of the country. He has received thirty eight during the past year.

C. L. MUELLER, teacher of penmanship and photography at Chaddock College, Quincy Ill., also Secretary and Treasurer of the college, is an accomplished writer. His average speed of long hand is thirty words per minute, has written forty-eight words a gully, per minute, foretold minutes on a trial of speed, so he can do better.

We recently had the pleasure of a visit from J. W. SWACK, who is the corresponding clerk of the U. S. Treasury Department, Washington, D. C. He enjoys the reputation of being the best writer in the employ of the Government. Also a visit from M. V. CASEY who is employed in the same department.

F. J. TOLLAND who is teaching large writing classes at Maquoketa, Iowa, is highly commended by the press of that city, as well as by his countrymen. He is now where in the public schools commended and invite him to give a second course of instruction in that the Prof. writes with his left hand, and is a very excellent penman.

Prof. E. C. ALLEN, who formerly conducted the commercial department in the Brooklyn Polytechnic Institute, has, for a term of years, the America Seminary, America, N. Y. Prof. Allen is a graduate of Madison University, a thorough scholar, experienced teacher, and a reliable gentleman. We cordially wish him success in this new field of labor, commensurate with his large personal merits.

The Quincy (Ill.) Daily Vigil of May 14th, says: "At the commencement exercises of LaGrange college, which were held a few days since, the department of Business College of Arts was conferred on Prof. D. L. Musselman, of the Gem City Business College, Washington, D. C. He enjoys the reputation of being the best writer in the country, and the college will have no cause to regret its action. He has devoted many years to the education of young men, and has been a woman and the title accorded him could not have been conferred upon a more deserving person." From what we know of Prof. Musselman we can most fully endorse the good opinion of the Vigil.

Mr. C. CLAGBORN, proprietor of the Bryant & Stratton Business College, New York, has by request of the House of Daniel Sicle & Co., the largest blank book manufacturers in the country, established and assumed charge for a department of Business College supplies and school blanks. Although his College is in Brooklyn, its proximity to the house of Sicle & Co. enables him to be in the lower part of New York City, makes it easy to manage both enterprises. His first course of instruction in penmanship, which he accompanies the revised edition of the Bryant & Stratton book-keeping, and he has procured the most beautiful set of book-keeping blanks we have ever seen. Mr. Clagborn has had great experience in teaching it, and in the management of Business College, and is ready to respond to any inquiry or service with regard to the use of blanks, but upon any object connected with business education.

### Answers to

No communication accompanied with the full name and address of the writer will be published in the JOURNAL. Neither will questions, the answers of which are ready to respond to, any inquiry or service on criticisms upon writing be given by any subscribers, unless such criticism is invited should be sent to the Editor, and the writer's name and his careful style, none other, and certainly no postal card, will receive attention.

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NEW YORK, JULY 1879.

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## The Writing Class.

BY J. W. PAXSON.

VI.

WHAT TO TEACHERS ON ANALYSIS.

What is the use of Analysis?

The use of Analysis in penmanship is for classification, method, criticism.

Classification, in penmanship, consists in gathering the letters of the alphabet into groups of similar characters. The main part of every letter in a group is the framework, principle, or law of construction of that particular group. For instance, the Capital Stem forms the main framework of a large class of letters: on this one principle are built up the individual characteristics of each particular letter of the group. Thus classification groups the fifty-two seemingly diverse forms of the alphabet under a few well-defined principles.

Method, in penmanship, is a logical, systematic, and progressive presentation of the art of writing; such that the first efforts of

the pupil are made simple and easy, and that each step is a preparation for the next succeeding one. Classification marks out the grand divisions of the script alphabet; method arranges, organizes, and systematizes the work, filling in all the details.

Criticism, in penmanship, is the application of knowledge and judgment to a written form, to discover where it is wrong, and where to remedy it. Criticism does for a letter what proof does for a mathematical problem. It looks at each separate step, to detect any possible error which would be fatal to the accuracy of the final result.

How does Analysis accomplish this purpose?

Analysis furnishes the basis of classification. It makes the main part of framework of each letter the standard of its construction. Analysis having first searched out the framework of each individual letter, finds that there are but a few standard forms, each of which is the common principle of many letters. Analysis determines, as it were, the order of architecture to which each letter belongs, and assigns to each its proper place.

Analysis does not stop when it has determined the general principles of the letters, but it also separates the letters into their elementary parts. It then goes to the foundation of penmanship, and ceases upon the entire subject. Method now has a chance to organize this material into a complete system, and thus lay out a short, practical, and easy route to the acquisition of a good handwriting.

In criticizing the letter, we must compare it with some standard model which is before the eye or clear in the mind of the writer. To be of material assistance to the pupil in forming correct letters, each letter must be criticized in detail. If a letter is wrong, some elementary part or parts are wrong; and to correct the letter, such elementary part or parts must be corrected. Analysis is thus able to scrutinize every part of every letter, and to guide the pen at every stroke.

What must be the character of Analysis, in order to accomplish this purpose?

It must contain all the main compound parts of the letters, in order to serve the purpose of classification.

It must contain all the fundamental elements of the letters in order to serve the purpose of criticism.

These compound parts must be classed together, and the elementary parts classed together; and these two classes must be kept entirely separate and distinct, in order to serve the purpose of method.

Does Analysis serve a practical purpose in penmanship?

In itself, Analysis is nothing, and it is not a means to an end, is absolutely useless, no matter how logical and ingenious. The object in view is to arrive at a legible and practical handwriting by the surest and most direct route, since it is to be put to an immediate and practical use. Analysis has classified the script alphabet into groups of similar characters. When the pupil has learned one letter, he has found the key to every other in the group, and has but to build on a common principle the individual characteristics of each. This lesson labor and facilitates progress. But analysis does more than this. It has arranged the letters of the alphabet in the order of their comparative difficulty, and has thus marked out a methodical and progressive course, which is the surest and only direct route to the final result.

Analysis has made the first steps in the acquisition of the art so simple, that writing is now begun in almost the lowest primary grades. In penmanship, primary writing especially should be arranged after this analytical method. It does not follow that the why and wherefore of every step must be fully explained, but the pupil should be led in the path laid out for him by science, and at a later stage of his progress he will be able to look back and appreciate what has helped him onward. The elementary analysis is of incalculable value to the pupil as a standard of comparison, and as a instrument of criticism. It points out the way at every step of progress, and is a constant check upon wrong practice. It tells the pupil just what to do, just how to do it, and just when it is done. In no other branch can criticism be more simply and as unconsciously applied than in penmanship, and is no other can the pupil become his own best critic.

What extent should Analysis be carried?

The grand object of Analysis is criticism. Hence, it should be carried just so far as will serve the purpose of criticism. It is not sufficient to carry it at any stage, but, however simple, because these are equally so susceptible of analysis as the letters themselves. Nor should the division be carried so far as to destroy the individuality of the elementary parts. But the analysis is complete, when it has identified those parts of the letter which are units in its construction, and hence units of criticism.

Any art, which is indeterminate and vague, cannot awaken enthusiasm. The analytic method, the outgrowth of analysis, is not a drowsy one, inviting to apathy. It brings life, light, and energy into penmanship, and lifts up the sleeper. Thought directs practice. Every line is an interpretation of an idea. And the mind thinks out what the hand executes.—Primary Teacher.

## Extravagance in Language.

Extravagance in the use of language is a sign of ignorance or imperfect development of the mind on the part of its votary. It is a fault more common to the young than to the old, to the illiterate than to the educated, to the barbarian than civilized people. The tenderness of children and servants to fall into the error is so marked as to be proverbial, while the exaggerations of statements by the savage and semi-civilized nations are no less characteristic. But they are not the only violators of the law of moderation in language. The fault is made by men, gentlemen, and in fact, a modified form is only too general among ordinarily well educated adults, and is only less pronounced in public speaking and writing, than in private discourse and correspondence. How few speakers and writers are those who are careful to keep within the confines of precision! How many mistakes, unthought intonations for effective strength! Yet the effects of extravagance in the employment of language are the reverse of those sought to be obtained. It produces monotony, uniformity, sameness, and destroys expression, comparison, life. It abuses language loses its power, and statements their weight. It degenerates into cant and becomes enfeebled, so that in the time of need for intensity and strength, language is inadequate to expression, and its abuser is revealed its impotent slave. He who employs the strongest

terms in treating of matters of trivial moment has no commensurate expression at command in affairs of the greatest concern. He is as one who undersees and idealizes all his words and phrases; and are mixed about their fellows, but all are reduced to meaningless level. It is with words as with men—"familiarity breeds contempt." Certain words, phrases, and expressions should be heroes to all men except to the valets of literature and declamation. If, like the shepherd boy in Esop's fable, we cry "wolf" when there is no wolf, like him, too, when the supreme moment of necessity requires, men will not pay heed to our words. Remember that by habitual exaggeration of language we make it mean; by monotonous emphasis we render it feeble, and by abuse it becomes extremely difficult to employ it with effect.

These considerations should teach us that temperance in the use of language gives weight to our assertions, force to our arguments, strength to our expressions, and effectiveness to our tongue and pen. One should never employ a comparative when a positive will answer, a superlative when a comparative will do, the language demands. To deviate from this rule is to render the degree of speech of no account and is a vicious practice. But the fault to which attention is directed needs deeper probing than that which we have given it to cure and heal up the festering sore. Rules for the use of language will prove inefficient unless we first discipline our minds, for words are but the audible or visible expression of thought. It is precision of thought, therefore, which should first be sought. From our minds we should put away exaggeration, extravagance and inaccuracies, substituting in their places precision, moderation and accuracy. If this mind that has disciplined the result will demonstrate itself in the spoken and written speech.—San Francisco Chronicle.

## Strange Methods Employed in Transmitting Important Messages.

The intelligence which enabled Cyrus to overthrow the Median monarchy was conveyed in the body of a hare sent him by a present. The instigator of the Ionian revolt against Persia sent his agent, a trusty slave, with verbal orders to slay his host when the necessary orders appeared traced on the skin beneath. During Mohammed's wars letters of this kind were frequently placed in the long hair of female slaves. The medieval fashion of writing in ink which only became visible when held to the fire, was well known; but verbal orders to slay the surprised even this by a device of a dispatch which the hero had made an entirely different sense from that of the letter as a whole. One of the French chiefs of the Fronde was concealed an important letter in a roasted crab. Warren Hastings, when blockaded in Benares by Chyeta Sing, applied the English army of the situation by despatching a writer upon rolls of sheep's parchment, which his messengers carried in their ears instead of the quills usually worn there. The letter which recalled General Kauffman to the relief of Samarcand when besieged by the Bokharites in June, 1868, was attached up in the saddle of a loyal native. It is ever stated—whose story has certainly savors of a Munchausenism—that a French spy, in 1870, carried a photographic despatch through the German lines in the hollow of one of his false teeth.

## THE PEN.

BY MARY MAPLE

Th' penning and ball, hawling bolds  
Th' struggle forward for the soul,  
From wealth of thought growth striving up  
To the light of larger freedom.

Immortal spirit speaks them here,  
Immortal courage craves,  
Th' dawn saw, and th' dawn will have space,  
Immortal waitings till the dawn.

The shilling bill of scorn blows cold;  
They shrink and pass the word,  
They would not waste their words on verse—  
On knaves would not be fed.

A larger deed, a purer aim,  
Th' blood-washed earth for life,  
Immortal faith's immortal sight  
Each young soul for the dawn.

Invention, nerve and soul of faith,  
Hath given a weapon stout,  
With which to wipe the blot of scorn,  
For each from doubt escaped.

Each, burdened with its fragrance rare,  
Hath made its way from clime to clime  
With triumph's destined grace.

Each shall be careless where it will,  
With victory's proud array,  
Each come its beauty into the world  
Untroubled by the dawn.

To other souls, in other air,  
Th' blood-washed earth speaks the thought:  
In all days, in other life,  
Their conquests ours are wrought.

They speak and breathe to other lives  
With whom of life a dawn is seen,  
They speak and breathe to other lives  
With whom of life a dawn is seen.

They tremble as a wind-whetted sail,  
With love-deeds fierce and pure;  
With which they freight the blot of scorn,  
In homage to endure.

They woo and thrill, they win and loth,  
They conquer in their pride,  
New weapons meet with their blood,  
Or leeches draw their blood.

What is this rapture that doth bear  
Tune of triumph's proud array,  
Is it the rise, sword of sword,  
Is it the rise, sword of sword?

Is it the canon's mouth of hell  
With all its raging wrath,  
Is it the canon's mouth of hell  
With all its raging wrath?

Is it the pistol, spear or hook?  
Is it the pistol, spear or hook?  
Is it the pistol, spear or hook?  
Is it the pistol, spear or hook?

Not those, oh, not so deadly steel  
Is it the pistol, spear or hook?  
Is it the pistol, spear or hook?  
Is it the pistol, spear or hook?

What makes the steel of living life,  
What makes the steel of living life,  
What makes the steel of living life,  
What makes the steel of living life?

Whence speak the dead in living lives,  
Whence speak the dead in living lives,  
Whence speak the dead in living lives,  
Whence speak the dead in living lives?

What makes the steel of living life,  
What makes the steel of living life,  
What makes the steel of living life,  
What makes the steel of living life?

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road to see how it looked, and a down-town run into the special car smashed the investigating stockholder. He sued for damages, which the company disputed, because he was not paying fare. In another case an inventor of a patent car-coupling was negotiating at Portland with officers of a railroad to adopt it, and they asked him to go up to Montreal and use the superintendent's office. On the way he was hurt by the car running of the track, and the company refused damages because he was riding free. In both these cases the United States Supreme Court held he was a passenger. The company had undertaken for considerations satisfactory to them to carry him, and was bound to carry him safely.

The pop-corn boy's case like these. He was a Massachusetts boy, who rode back and forth on the Vermont and Massachusetts Railroad to Hoosac Tunnel, on an agreement that he should have the privilege of selling pop-corn on the train, and that pay \$100 a quarter and carry a job-water for the passengers. Of course, he did not buy tickets. The train went through a bridge, and the pop-corn boy was drowned. The court held that he had all the rights of a passenger to be carried safely, although he did not pay fare. The same sort of a decision was made in *Calhoun* in favor of a back-seat passenger, a steam boat. He traveled back and forth without buying tickets, but paid \$300 a month for the privilege of keeping bar and use of the bar room. The court held this made him a passenger.

A baby may be a passenger. Great Western Railway in England has the rule that children under three years of age go free; children between three and twelve years pay half fare. Mrs. Austin, carrying her little child, took a trip, in which the train was wrecked, and the child's leg was broken, and a suit was brought in his behalf. It then appeared that the mother bought a ticket for herself, but did not purchase any for the child. Yet the child was two months more than three years of age, bought, by the law, to be half fare. But the ticket-seller and conductor did not ask for any fare, nor inquire how old the child was, and the mother did not make any false statement. The company thought these facts were a good defense; they ought not to be deemed to take any risk as to the child under his fare was paid. But the court said: Not so. The company undertook to carry the child, and were bound to carry it safely. If they wanted fare they should have asked for it, or they might sue the mother for the fare. The child was not to blame.

Quite a number of cases of this sort have arisen upon what are known as "drover's passes." Out West, where droves of cattle, hogs, sheep, or other animals are taken to market over the railroad routes, it is common for the owner to go or send some one on the train to watch the animals, and water and feed them on the way. This attendant pays no distinct fare. Freight is paid on the animals, and that covers the charge for the attendant. Very generally these passengers are stipulated that they assume all risks of accidents, and if he is hurt even by the negligence of the persons in charge of the train, he will not demand damages. But the courts have held these drover's pass persons are passengers. The freight on the live stock is their fare, and the company is bound to use due care. And as to their stipulation, that one cannot take a ride from damages for a mere accident, but not for negligence. The law will not allow companies to agree beforehand that they may be negligent. That would be too much like the Pope's indulgence in Luther's time. In all these cases are founded upon the fact that the company undertakes to carry or other undertake to carry the person who was hurt. In cases where he got upon the train by mere mistake, or oversight of the conductor or engineer, he has been held to ride at his own risk. He should have been allowed to ride. He should have been told that he was coming to a train or car walking away from it after a ride. In one case the company ran a stage from the heart of the town to the station to bring passengers. This ride was free. Mr. Buffett wished to travel by the cars and he took seat in this stage to be carried to the depot. He expected to buy a ticket when he got there, but on the way, by the negligence of the

driver, the coach came to grief and he was injured. The company thought their risk did not begin until he had bought his ticket; but the court thought he could recover for the failure to carry him safely by the coach. And the passenger's right to be carried safely continues until he has had fair time and chance to leave the station and grounds of the road at the other end of his journey. If another train carelessly runs over him before he has had time to get across the tracks from his car, or if there are holes and pitfalls in the platform in which he trips and is hurt, the company cannot refuse to pay damages on the idea that he ceased to be a passenger when he stepped out of the car.

There have been some cases about rowdies and trespassers upon trains. In general, a railroad is bound to carry all persons imperially. But there are exceptions. It has been held that a person who is so drunk as to be annoying and disgusting to other passengers has not the right to refuse to take him, or to take him as a passenger although he has a ticket. But if the company consents to take him, they are bound to carry him as carefully as they must a sober man. In Nebraska a man used a company for refusing to take him as a passenger after he had bought a ticket, and the company proved in defense that he was notorious gangster, and was riding back and forth in search of persons whom he could fence at cards. The judge said this was a good defense. A company is not bound to carry one whose ostensible business is to injure the line, one fleeing from justice, one going upon the train to commit assault or theft, or for purposes of gambling, or a person afflicted with contagious disease, by which other passengers would be endangered. — N. Y. Times.

## Reminiscences of Napoleon.

In 1810—that memorable year when Rome, Amsterdam, Dantzic, Antwerp and Paris were cities of the same proud empire, Napoleon had brought his young bride to Brussels, and was received with great enthusiasm and pomp. On the morning after his wedding he reviewed the troops of the garrison in the *Allee Verte*, and as the different regiments filed before him, remarked a grenadier, who bore the *chevrons* of a *sergent-major*. Tall and erect, his black eyes blazed, like stars, from a face bronzed by twenty campaigns, while so enormous moustache rendered his appearance still more formidable or *barbaric*.

When the line was re-formed, the emperor rode up to the regiment of grenadiers, and called the sergeant to the front. The heart of the old soldier beat high, and his cheeks glowed.

"I have seen you before," said Napoleon, "your name?"

"Noel, sir," he answered with a faltering voice.

"Were you not in the army of Italy?"

"Yes, sir; drummer at the Bridge of Arcole."

"And you became a *sergent-major*?"

"At Marengo, sir."

"I have taken my share of all the great battles."

The Emperor waved his hand, the grenadier returned to the ranks, and Napoleon spoke rapidly to the Colonel for a few moments—the quick glances of his eyes toward Noel showed that he was talking of him.

He had been distinguished for his bravery in several battles, but his modesty had prevented his soliciting advancement, and he had been overlooked in the promotions. The Emperor recalled him to his side.

"You have merited the Cross of the Legion of Honor," he said, "and you shall have it on the day when you are a brave man."

The grenadier, who at this moment stood between the emperor and the Colonel, could not speak; but his eyes shed more than volumes. Napoleon made a sign, the drums beat a roll, there was a dead silence, and the Colonel turned toward the new knight, who, with trembling hands was placing his cross upon his breast, said with a loud voice:

"In the name of the Emperor, respect Sergeant Major Noel as sub-lieutenant in your ranks."

falling on his knees. Another sign was made, the drums beat, and again the Colonel spoke.

"In the name of the Emperor, respect sub-lieutenant Noel as lieutenant in your ranks."

This new thunder stroke nearly overcame the grenadier; his knees trembled; his eyes, that had not been moist for twenty years, were filled with tears, and he was vainly endeavoring to stammer his thanks when he heard a third roll of the drums, and the loud voice of his Colonel.

"In the name of the Emperor, respect Lieutenant Noel as captain in your ranks."

After this promotion for twenty years, with his service calm, majestic air, which none who held him ever forgot; but Noel, bursting into a flood of tears, fainted in the arms of the Colonel; while from the regiment came a loud, united shout of *Vive l'Empereur!*

## The Value of Autographs.

Mr. Mason, the numismatist, of Philadelphia, is also authority for the value of autographs. The letters which command the highest prices are those which are termed "autograph letters signed," being such as are written entirely by the signer. Of the autograph letters of the President's those of Washington and Lincoln lead, Washington's bringing from \$3 to \$25, and Lincoln's from \$5 to \$25. The most expensive for a letter of George Washington was \$15, for one written six days before his death, and supposed to be his last. Letters of Zachary Taylor are worth from \$5 to \$10; of John Adams from \$3 to \$10; of James Madison, \$3 to \$5; of Andrew Jackson and W. H. Foote, \$2 to \$4; of John C. Felt, \$1 to \$2; of Thomas Jefferson, \$1 to \$3; of J. Q. Adams, \$2 to \$5; of John Tyler, \$1 to \$2.50; of Franklin Pierce and James Buchanan, 25 cents to \$1; of U. S. Grant and R. B. Hayes, 25 to 50 cents, and of Millard Fillmore, 25 cents to 50 cents. Of the signatures to the Declaration of Independence, Thomas Jefferson's autograph is the most valuable, being worth from \$50 to \$100; then George Gwinnett's \$25 to \$50; Stephen Hopkins', \$20 to \$25; Lyman Hall's and John Hancock's, \$10 to \$25, and so on, and all their bringing good prices with the exception of Robert Morris', which is quoted at from 15 cents to 20 cents. Kosciuszko's signature is worth from \$5 to \$10; Edward Braddock's from \$4.50 to \$10; Cornwallis' from \$8 to \$4, and Burgoyne's from \$3 to \$8. — Boston Transcript.

## Turkish Writing.

Owing mainly to the scarcity of printed books though the supply in Turkey is now much larger than it was forty years ago—the particular art of writing in Turkish is of great importance in the study throughout the East. It is difficultly is greatly complicated by the numerous varieties of penmanship in use. Of these there are no fewer than six—that called the *neskik*, which is the base of all, and which is employed for the transcribing of the Koran and the other sacred books; the *ensul*, which is used in the schools; the *shik*, which is peculiar to the ministry of finance and its provincial sub-departments. These various styles are nearly as distinct as so many different systems of shorthand, and it often happens, therefore, that even an educated Turk, who can write, it may be, two or three of them, is as much at sea in the study of the others as a school boy would be with a page of Pictorial. A *hiath*, therefore, who can read and write the whole is, not unfairly, considered accomplished.

Hindoo scientists think that the earth is 4,000 years old. The Ancient William Allen, of Ohio, says the earth is in better repair today than it was four years after it was made, and he doesn't see why it should not last 4,000,000 years longer.

Angelic nations never die, or there were devils in heaven at sight of the discord between man's perception and practice.

## Who is a Passenger?

This question has often been propounded in railway business. Lawyers have shown ingenuity and astuteness in raising it in many cases where it seems to have no bearing. Often it has an important bearing. For the company owes a passenger hurt by a collision can recover damages, but an employee or trespasser on the train cannot, so a company is bound to protect its passengers against violence and injury from other passengers, but not against misconduct of rowdies who force their way on a train: that a passenger is entitled to so much baggage, and the like. All these rules make out a nice question, Who is a passenger?

A dead head or slow-way is not a passenger, and if he is hurt in a collision or train-wreck he gets no damages. But it is not every one riding without paying fare who comes under the protection. The question is not whether the person is free, but whether the company had come under an obligation to carry him safely. Take a case of some one who is riding on a pass given him because he was going on the company's business. The stockholders of a company once sent one of their number to make an examination of the road, and the president took him into a special car free of charge, and they ran up the



## THE FUNNY SMALL BOY.

The room it was hot,  
And the schoolmaster a  
Noisy old fellow;  
While the scholars were having a frolic  
Of air and rain and  
Shook the schoolmaster's nose,  
While the boys and girls  
For their terrible blows;  
There were several of these innocent scholars,  
In a way he could not when he chose.  
"Come hither, my child,  
You art writing, I see;  
And the schoolmaster smiled,  
"What now, right hand, my boy;  
The pupils here, you see, are made happy,  
For we stroke are in a way free."  
While the small boy was taught,  
"Come his laughter to me;  
And the teacher, who just entered,  
Was now very glad to be aware;  
For the way that the awful boy played  
Was something unheard of before.  
The teacher was bent  
And deprived of his mind,  
So he stood on his feet  
That small boy, who just entered,  
And who shook with a mirth that was jolly  
And felt of his back which was abused.  
"Now tell me, my son,  
Is this right to play  
Once more for the pen,  
Why this wonderful boy?  
"He is like," cried the old lady with laughter,  
"You're whipping—ha, ha—he's wrong boy."  
H. C. Lodge in *Interest Free Press*.

## Engraving versus Flourishing.

BY F. L. BURNETT.

So much has been said during the past few months in regard to flourishing, that it may seem folly for me to bring the subject to the notice of my brothers in pen again. While I do not believe that flourishing is of much benefit, either to the pupil or teacher, I do maintain that the wasted and smudged out the most and best specimens of that class of work do enjoy more of the public patronage than those who do not. During the past few years I have been over a considerable amount of ground in fact, some fifteen States—and have had an abundant chance to note the effect that different styles of penmanship have upon people in different parts of the country. I have found that penmanship is like every thing else; in one part of the country they believe in one thing, and nothing can change them; whereas in another part it is entirely the opposite. While flourishing is a branch of the art which, in itself, will not make many of our penmen rich, I think that it should not be entirely disregarded by them.

If a penman is in a locality where there is considerable engraving to be done I advise him to drop flourishing. We will know our pen cities are the places where the most of our engraving is done, and also where a great many of our penmen direct their efforts to fill their pockets with the dollars of our day by doing that class of work. I have also noticed that the strongest objections against flourishing comes from these places.

Now, then, to the penman who is not blessed by being in one of these cities, and who depends upon the patronage he can secure for the college for his dollars. I say flourish! Why is it that one of the leading colleges of the West gives the most of its two or three hundred scholars each year, one reason is, simply because it has the reputation of sending the penmen and the distinguished specimens from their pupils than any other college in the country, they see the benefit arising, keep on sending them, and get their pupils. I do not claim that it is the best plan to use in every part of the country. I have not been over the whole of it, but for the majority of the places I have been to, I leave it to the best. I have found that flourishing in the large eastern cities, and in most of the western, is not of much account; but where a college draws its support from rural towns, there is no better way to advertise than by flourishing, if it is superior. Many and many a time I have seen young men graduate specimens received from colleges, and make up their minds to go to the one that sends the best. Why is it? It is because the American boys of the present day can see beyond, and they say, if they can afford a first-class penmanship department their other departments must be the same. To those who have higher views I will say, do as little flourishing as you possibly can, and put the most of your time to engraving pen drawing, and in your teaching.

If I have written any thing in this communication that does not coincide with the views of my brother penmen, I humbly await their criticisms.

## Wonders of the American Continent.

The greatest cataract in the world is the falls of Niagara, where the water from the great upper lakes forms a river three-fourths of a mile in width, and then being suddenly contracted, plunges over the rock in two volumes to the depth of 175 feet. The greatest cave in the world is the Mammoth Cave of Kentucky, where any one can take a voyage on a subterranean river and catch fish without eyes. The greatest river in the world is the Mississippi, 4,000 miles. The largest valley of the world is the valley of the Mississippi. It contains 5,000,000 square miles, and is one of the most fertile regions of the globe. The greatest city park in the world is in Philadelphia. It contains 3,700 acres. The largest grain port in the world is Chicago. The largest lake in the world is Lake Superior, which is truly an inland sea, being 430 miles long and 1,000 feet deep. The longest railroad at present is the Pacific railroad, over 3,000 miles in length. The greatest mass of solid iron is the Pilot Knob of Missouri. It is 250 feet high and two miles in circuit. The best specimen of Grecian architecture in the world is the Girard College for Orphans, Philadelphia. The largest aqueduct in the world is the Croton Aqueduct, New York. Its length is 49 miles, and its cost \$12,500,000. The largest deposits of anthracite coal in the world are in Pennsylvania, the mines of which supply the market with millions of tons annually and appear to be inexhaustible.—*Cont. Trade Journal*.



The above cut is photo-engraved, one half the size of the original, from a flourish executed by A. A. Clark, teacher of writing in the public schools of Cleveland, O. Prof. Clark is an accomplished penman and teacher. His specimens are models of grace and excellence.

## Warning to Newspaper Stoppers.

We appropriate the good warning from *Truthful Exchange*: "A certain man got mad at the editor and stopped his paper. The next week he sold all his corn four cents below market price; then his property was sold for taxes, because he only heard of the convention three days before it adjourned; he lost ten dollars betting on Mollie McCarthy two days after Ten Broeck had won the race; he was arrested and paid eight dollars for a building on Sunday, and he paid \$300 for a lot of forged notes that had been advertised two weeks, and the public cautioned not to negotiate them. He then paid a big fishman, with a leg like a derrick, to kick him all the way to the newspaper office, when he paid four cents per copy in advance, and made the editor sign and swear to an agreement to knock him down and rob him if he ever ordered his paper stopped again."

## Let Your Light Continue to Shine.

To the many earnest and skillful teachers, authors and workers in our profession, who have so liberally favored the JOURNAL with valuable articles and illustrations from their pens, we return our most earnest thanks, and trust that in future their light will continue to shine with increasing lustre through its columns, while we hope in the future to add many brilliant contributors to our present list.

You need not tell all the truth, unless to those who have a right to know all. But let all you tell be the truth.—*Horace Mann*.

## Immense Size of the Pyramids.

A United States Naval Chaplain who has recently visited the great Pyramid of Cheops in Egypt, waded in the deep sand fourteen hundred feet before he had passed one of its sides, and between five and six thousand feet before he had made the circuit. He says, take a hundred New York churches of ordinary width and arrange them in a hollow square, twenty-five on a side, and you would have scarcely the basement of this pyramid, take another hundred and throw in the material into the hollow square, and it would not be full. Pile on all the stone and brick of Philadelphia and Boston, and the structure would not be as high and solid as this greatest work of man.—One layer of blocks was long since removed to Cairo for building purposes, and enough remains to supply the demands of a city of a half million of people for a century, if they were permitted freely to use it.

District-Attorney Phelps, in the course of his admirable address recently delivered before the Psi Upsilon Fraternity at New Haven, urged young men who were anxious to exert an influence in public affairs, to make a special study of such subjects as pauperism and crime, political history, the legislation of States, local government, and, above all, political biography. He ridiculed two sorts of dandies—the literary and the social. "Culture with the first," he remarked, "means to dawdle about clubs and to fill vivid ears with equally vivid talk about art and literature

## How Rich Men Began Life.

Cornelius Vanderbilt began life with a sail boat running between Staten Island and New York, carrying freight stuff to market. With two or three thousand dollars raised from this source, he entered upon steadily increasing enterprises until he amassed the enormous sum of \$100,000,000.

George Law, forty-five years of age, was a day-laborer on the docks, and now counts his fortune at something like \$100,000.

Robert L. and Alexander Stuart, the noted sugar refiners, in their boyhood sold molasses candy, which their wicked mother had made, at a cent a stick, and to-day are worth probably \$5,000,000 apiece.

Marshall O. Roberts is the possessor of \$4,000,000 or \$5,000,000; yet until he was twenty-five he did not have \$100 he could call his own.

Horace B. Claflin, the eminent dry goods merchant, worth, it is estimated, \$12,000,000 to \$15,000,000, commenced the world with nothing but energy, determination and hope, and see how magnificently he has invested them.—*Exchange*.

## Wonderful Precocity.

The most noted case of childish precocity is perhaps that of Christian Henry Heinicke, born at Lubau in 1721. He could talk at ten months old, when he had completed his first year he could recite the leading facts in the Pentateuch, and a month later had acquired the rudiments of ancient history, geography and astronomy; had learned the use of maps and 8,000 Latin words. When two and a half years old he could answer almost any question in geography and history, and before his death, which occurred in 1734, at the age of four years and four months, had learned divinity, ecclesiastical history, and other branches of knowledge, and spoke Latin, French, German and Dutch. About a year before his death he harangued the King of Denmark, to whom he had been presented. In his last moments he displayed the utmost firmness, and attempted to console his grief-stricken parents.

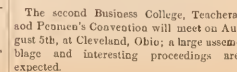
## A Double Negative.

I.	II.
He.	She.
Ten years	Ten years
Agno.	Agno.
With tears,	With tears,
You said,	I said,
"Dear Ned,	"Dear Ned,
"No! No!"	"No! No!"
I fled—	You fled.
Heart dead,	Dear Ned,
You know.	Mon bewail!
And Jesus, you?	How does you?
You would.	Could not
Not wed—	You press?
You could.	Could not
"Tis said;	You guess
I could have, too.	Negatives too
But tears	With tears,
Were shed,	Must "Yes!"
Ten years	Ten years
Agno.	Agno!

—Puck.

The empress of Austria was filled with wonder on meeting Mr. Kavanagh, M. P., for county of Carlow, with the Kilmore horse, which was born without legs or arms. In place of legs he has six inches of muscular thigh stumps, one being an inch shorter than the other, while his arms are dwarfed to perhaps four inches of the upper portion of these members, and are unfurnished with any termination approaching to hands. Yet he is a beautiful animal, and an extraordinary hunter, an artistic draughtsman, and an unerring shot, an expert yachman and drives four-in-hand. In writing he holds the pen or pencil in his mouth and guides its course by the arm stumps, which are sufficiently long to meet across the chest. When hunting he holds a kind of saddle bag, and his reins are managed with surprising expertness and ease.—*New York Sun*.

The virtue of patience bears such a preponderance in the things of God that we can neither fulfil any precept nor do any acceptable work without it.—*Tertullian*.





## Is Flourishing a "True Art"?

JOEL H. BARLOW.

If it be deemed a matter of doubt that flourishing is a "true art," the question may be best determined by considering the meaning of the term "art." Art has a very extended significance, and is properly applied to many subjects. Among these the "art of writing"; even plain writing is justly entitled to a conspicuous place. But writing, like many of the products of human industry, is as susceptible of decoration or embellishment as a temple, a house, or its furniture, machinery, pottery, jewelry, or anything the beauty of which can be enhanced by the application of cultivated skill and taste. Some form of what is termed "flourishing" seems the most appropriate ornament for manuscript. It would be entirely out of place to use pictorial matter with writing, unless it were to elucidate or illustrate the subject. There is no doubt that the highest artistic skill and taste can be as appropriately employed in the embellishment of a piece of writing, as in the decoration of architecture or furniture. Raphael employed his almost divine skill not only in designs for tapestry, but in pottery and other of the industrial arts.

Writing may almost be valued as the corner stone of the fabric of civilization. To a great extent it may be used in its plainest form.

But according to the gravity or dignity of the subject, it will be proper to add to it the skill of the decorative artist.

forms have been generally modified, conventionally, to adapt them to the subject to which they were applied.

For penmanship, the material used for ornamentation should be specially conventionalized and specially adapted to the subject. As an illustration of the value of artistic skill applied to penwork, we may cite the examples of medieval work, before the art of printing was discovered. That was a period in which the knights of the quill and their skill were duly appreciated. It might then be truly said—

"To the Pen alone we mortals owe  
All we believe and almost all we know."

Then penmen were generally artists and artists were generally penmen. The greatest artists made the pen their favorite instrument for first presenting to the eye the divine inspiration and the grand conceptions of their creative genius. Even Michael Angelo, Leonardo da Vinci and Raphael, as well as other eminent artists, made their first sketches with a pen.

At a recent sale by auction of the great collection of Didot, the celebrated printer at Paris, manuscript works sold as high as \$15,000. Forty-five ornamental manuscripts and miscellanea realized it is said about \$100,000.

## Communications

to the columns of the JOURNAL, regarding any department of teaching or practicing writing, or upon any branch of practical education, are respectfully solicited.



The letter *t* begins at base line and ascends on connective slant one space, and continues

upward on main slant another space, from which point a diminishing shade traverses the upper half of first line, and continuing in direct line unites with lower turn to right curve, extending upward one space on connective slant. A straight line one space in length crosses the shaded line horizontally at three-fourths the height, one-third of its length being on the left and two-thirds on the right.



The letter *t* combines the first three lines of *a* with the second and third of *t*. The oval should not be shaded. Height, two spaces; width from oval to straight line at base line, one space.



The letter *p* begins at base line with right curve extending two spaces in a direction more nearly vertical than the connective slant, uniting angularly with straight line, proceeding one and one-half spaces below base line, then retracing to base line and finishing with third, fourth and fifth lines of *a*. Shade from base line to bottom of letter by increasing pressure. Width between straight lines, one space.



tending upward to the base line and merging into a left curve, continuing on connective slant to head line. Width from point of oval to intersection of straight line, with base line, one space; width of part below base line, one third space.

To form these four letters creditably requires much careful practice and close criticism.

In making the shade of *t* and *p*, a pressure upon the pen to open the nibs sufficiently to produce the required width of shade in widest part, should be given before moving it downward in forming the letter, that the shade may be bounded at top by a horizontal straight line, instead of curved line, or point at top and bulge below.

The shade of *p* is the reverse of that of *t* and *d*, and may be considered a wedge with thick end downward, while that of *t* and *d* has its thin edge downward. In making the shade of *p*, stop the downward movement as abruptly as possible, that the lower boundary may be a horizontal line. See also, that the straight lines above base line are precisely parallel. In making *d* and *q*, be careful to unite the oval to the straight line by a point only.

The question is almost hourly asked me, "How long will it take me to learn to write a good hand?" This question is, of course, utterly impossible for any finite mind to answer, and I am not of those who believe there is any one on earth or under who can, or could, (to use the language of Foster,

once well known as penman and author.)

"Make each clow, in lessons short and easy,  
Dance like an Elmer, leasure like a Grail,"

or write like a Spencer or a Fickenger. The learner must himself, or herself, do the work, and "bear the burden and heat of the day;" and the time required must ever depend upon the tact and the energy of the pupil. And let no toy imagine that without these elements of success (if with it) can be possible—

"To cases him by a course lower or leaving,  
In lessons twelve to execute good writing."

## What Will the Convention Amount to?

Editors Penman's Art Journal:

Within a little more than a month the second meeting of the Commercial Teachers and Penmen's Association will be held at Cleveland.

This meeting was appointed after a full and fair deliberation by representative teachers from different parts of the country, with the full belief that the time, place and circumstance would best answer the high demands of the occasion.

The Convention held in New York last year was an experiment, and at the same time a success. Under the circumstances, it was next to impossible that the work—which, in the nature of the case, had to be to a great extent extemporaneous and unconsidered—should be wholly satisfactory. The most that could be reasonably expected, was the bringing together of a number of earnest, faithful teachers, in closer relations than the mere professional ones existing, and a comparison of views and methods bearing upon our common work. It is but the simple truth to say that these ends were fully met, and that those who accepted the call, in good faith and joined in the work of the convention left with the feeling that time and money had been judiciously spent.

Under this view, the adjournment to Cleveland was an actual necessary result, and there can be no doubt that those who voted for such adjournment, did so with the feeling that with a year's preparation, and a more definite idea of what can really be accomplished in a four day's deliberation, the convention of 1879 would prove a great advance on that of 1878.

The time is now at hand when the ground of these hopes will be tested.

There can be no doubt that those who have had the matter in charge have wrought with energy and intelligence and the work of the Convention as foreshadowed in the topics presented for consideration would seem to be placed beyond contingency. Is there reason to believe that these expectations will be met? Those who accept the reasonable calculation, one hundred live earnest teachers who can attend the Convention, and who will do it if they can be assured that it will pay them. And the only pay they ask is additional knowledge and preparation for their work. Will it be possible for this class of teachers to gather from the deliberations and exercises of the Convention, and a more investment? There should be but one possible answer to this question, and if the labors of the Executive Committee are appreciated, and the ground they have laid out occupied there can be no doubt upon the subject.

One fact stands out prominently, both in the conclusions of the Committee and in the opinions of those who are most earnest as to the outcome; and that is, that the time of the Convention should be given to practical discussions of the best methods of school work—that for once, there should be no "padding" given to the penmen, and more carefully prepared and interesting, and new to the actual process of the class-room as practiced daily by those who speak thereof.

If this plan is followed, and every member of the Convention comes to its work with willingness, please listen to what others may say, but to talk himself whenever he can thus add to the general stock of knowledge, the question then asked as the title of these remarks will be answered in a way that will send us all home with our hearts beating warmly for the work which is before us, and the pleasure of placing ourselves at the Convention of 1879. "So said it be."

Yours respectfully, S. S. PACKARD.  
New York, July 1, 1879.



The above cut is photo engraved from pen and ink copy, executed by Charles Rollinson, who has for some three years past been an assistant in our office. Mr. Rollinson is a skillful and promising young artist; in pen lettering he has few equals.

Carlisle Wiseman, in no address to an association in Manchester, England, in 1852, on the relation of the fine arts to the industrial arts, said, "that it was highly important the two should not only go hand in hand but that the two should be joined in the same individual. Dr. Waagen, Director of the Royal Gallery of Berlin, when consulted by a Committee of the House of Commons, in 1835, upon the improvement of the "Arts" and Manufacturers, said "it was necessary to bring about the condition of things that existed in the time of Raphael, that artists should be more workmen and workmen more artists." It is necessary to bring a closer connection between the beautiful and the productive art.

The Cardinal said, "The art required to enhance the beauty, and consequently the value of the productive art, is not low art, but high art, and the very highest art." The subject of the connection between plain and ornamental writing, or flourishing, is too extended for the space at our command in this number. The important points can be best barely alluded to.

Plain writing must be classed among the industrial arts. For ornamental or decorative penmanship, the same condition of things is desirable as for the industrial arts generally, viz., the combination of the artist and the penman in the same person.

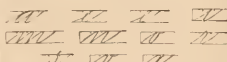
For the decoration of architecture and the mechanic arts generally, when the objective material employed has been derived from natural forms, animate or inanimate, these

## Writing Lesson.

BY D. F. KELLEY.



We group the letters already given that their similarity may be more apparent.



We observe that they are all of the height of *f*, except two, and are consequently one space in height, the letter *t* being the unit of measurement, the exceptions, *r* and *s*, extend one fourth space higher.

The initial lines are made upon a slant of 30°; the terminating lines have the same slant, except those of the *o*, *e* and *u* which are made horizontally. The straight lines of the *m*, *n* and *w* are also connected by curved lines having the same slant. All the straight lines, except the cross of *x*, are upon a slant of 52°. None of the letters of this group are shaded except *a*; and there is no retreating parts except in *a* and *s*. Having practiced the above short letters with special reference to their similarity in height or slant of lines, we may examine and reproduce the four letters *d*, *p* and *q*, called semi-extended letters,

tending upward to the base line and merging into a left curve, continuing on connective slant to head line. Width from point of oval to intersection of straight line, with base line, one space; width of part below base line, one third space.

To form these four letters creditably requires much careful practice and close criticism.

In making the shade of *t* and *p*, a pressure upon the pen to open the nibs sufficiently to produce the required width of shade in widest part, should be given before moving it downward in forming the letter, that the shade may be bounded at top by a horizontal straight line, instead of curved line, or point at top and bulge below.

The shade of *p* is the reverse of that of *t* and *d*, and may be considered a wedge with thick end downward, while that of *t* and *d* has its thin edge downward. In making the shade of *p*, stop the downward movement as abruptly as possible, that the lower boundary may be a horizontal line. See also, that the straight lines above base line are precisely parallel. In making *d* and *q*, be careful to unite the oval to the straight line by a point only.

The question is almost hourly asked me, "How long will it take me to learn to write a good hand?" This question is, of course, utterly impossible for any finite mind to answer, and I am not of those who believe there is any one on earth or under who can, or could, (to use the language of Foster,



A. F. Degler, Warren, O., incloses a very remarkable specimen of flourishing.

M. H. Bates, teacher of writing, Ellington, N. Y., writes a graceful letter in which he incloses several well written card specimens.

F. O. Young, Cananda, Me., the somewhat famous left hand writer, sends a very attractive and well executed specimen of flourishing.

E. L. Burnett, La Crosse, Wis., sends several specimens of writing and flourishing which show that he is still improving. He writes well.

L. L. Tucker, teacher of penmanship at Troy Commercial Academy, Poultney, Vt., sends several very creditable specimens of card writing.

Joe Foeller, Jr., Ashland, Pa., sends a photographic copy of a set of resolutions engraved for a fire company; the work is skillfully executed.

C. H. Hills, Mansfield, O., incloses several slips of business writing and a package of cards which for elegance, ease and grace, are rarely excelled.

A. A. Clark, teacher of writing in the public schools of Cleveland, Ohio, sends a gem of old-hand flourishing, a cut from which will flourish upon another page.

Several elegant specimens of card writing and a gem of flourishing have been received from W. O. Tice, who is at the Spencerian Business College, Cleveland, Ohio.

Frank McKee, teacher of writing at the Oberlin (O.) College, sends specimens of writing executed by several of his pupils which show remarkable proficiency.

A. H. Dakin, Tully, N. Y., sends a compilation and attractive specimen of flourishing and drawing. It is somewhat overdone, with one-half the work it would have presented a better appearance.

#### Answers to

our communications. The writer will be noticed, answered in this or any other column of the Journal. Neither will questions, the answers of which are not of general interest to the readers be answered. Questions upon writing given to any but subscribers or patrons of the Journal.

Questions upon which criticism is invited should be written on a note or letter sheet in the writer's best and most careful style, and sent, and certainly not mailed carelessly, to either address.

#### NOTICE.

In this column, for the future, will appear only such communications, and answers thereto, as we shall deem of general interest or importance. The custom of criticising the writing of individuals will be discontinued partly because such criticisms are not of general interest to our readers but principally from the fact that since the circulation of the Journal has become so large, requests for such criticisms have become too numerous to admit of our complying with them all. Therefore, that we may be impartial and just to all, we have thought best to entirely discontinue such answers. Without any solicitation on our part, we announce, that any reader of the Journal who desires to receive by mail a careful and thorough criticism of his handwriting, will please send for correction and improvement, we will favor them with the same for one dollar.

G. A. S. Molise, Ill.—What is the postage on pictures and drawings made with a pen? Answer: By the patented Post Law which the postage effect may be drawn on answer two cards, corrected proof sheets, diplomas filled, not signed, good through the mails at one cent per copy.

R. J. Harperville, Miss. and others ask if we can receive a specimen of their writing and allow them to compete for the prize offered for the greatest improvement during Professor Kelly's course of lessons. Answer: It would not be proper or right for us to do so—specimens might be awkwardly written, and the prize for the purpose of showing marked improvement at the end of the course. We were particularly careful in selecting competing specimens because the writer knew the object of their solicitation.

W. P. M., St. Louis, Mo.—I who received the highest premium for penmanship at the Commercial Academy. We are not interested regarding all the premiums awarded to the various departments of penmanship at the Centennial. We give all the information we

have, and if any having received premiums are not here mentioned, they are requested to inform us regarding the same. The diploma and medal was awarded, for ornamental pen-drawing, to Joel H. Barlow, New York. A diploma was awarded to E. L. Frisco, Blakeman, Taylor & Co. for penmanship, exhibited by them, and executed by Lyman, and P. B. Spencer, at H. W. T. Hall, New York. Our "Centennial Picture of Progress," which was exhibited in the New Jersey Educational Department, received a highly complimentary certificate from that department. 2. What is the average salary received by teachers of penmanship? Answer: The salary varies largely—from \$500, to \$2,000. Is it possible for a person to become a skillful penman without the aid of a teacher? We think it is possible, but very doubtful. A man may trace the contour on foot, but most men would prefer the more expeditious method of being taught by a railroad. We should certainly advise any one seeking to become an accomplished penman or a successful calligrapher to obtain the instruction of some acknowledged master of the profession; they will save time and money, and be much more likely to attain their object. 3. What letter is the alphabet (Capital) is the most difficult to make? Answer: The capital D is usually so considered, but it does not appear to be so to all persons.

H. C. Wright, of Wright's Business College, Brooklyn, N. Y., is rusticating in the South.

W. E. Dennis, Penman at Wright's Business College, Brooklyn, N. Y., is spending his vacation at his home in Chester, N. H.

J. A. Conch, late principal of the Commercial Department of the Academy at Sackville, N. S. is spending his vacation in this city.

W. H. Ward, a graduate of P. R. Spencer, Jr., has been teaching writing classes with considerable success at Freehold, N. J., and will be a fine opening for him.

N. S. Beardsley, of Washingtonville, O., has engaged to teach writing at the Youngtown, O. Commercial and Normal school, he is a very graceful writer.

Louis Madrasse, the well known young man, has been engaged of a liberal salary by Mr. Gaskell, of the Manchester, N. H., Business College, and goes there September 1. This will be a fine opening for him.

I. S. Preston has engaged to teach penmanship at French's Business College, Boston. Mr. Preston is one of our most enthusiastic and skillful writers, and will be likely to keep his competitors in Boston on the tight side.

J. F. Moore, teacher of penmanship in Hibbard's Business School of Boston, favored us with a call a few days since. Prof. Moore is an accomplished writer, and enjoys the reputation of being a skillful and successful teacher.

George M. Nicol, proprietor of the Old Penmanship Business College, New York, favored us with a call a few days since. He reports a tolerable degree of success in his college during the past year. He has the hearing of an accomplished teacher and gentleman.

D. R. Lillibridge, Principal of the Davenport, Iowa, Business College writes a letter in a beautiful, excellent style, which he encloses a specimen of drawing and flourishing, executed by Mr. Hahn, one of his pupils. We are sure no one in the college, which is very elegantly done.

A. C. Monroe, Brockton, Mass., paid us a visit recently. He formerly, for several years, was principal of the Brockton Business College, and is now engaged as an accountant. It is his expectation to take charge of teaching writing in public schools in his town and county. He is a good writer and an enthusiastic admirer of the penmanship, and will undoubtedly do good service in his new position.

Prof. L. S. Thompson, teacher of drawing and penmanship at Purdue University, Lafayette, Ind., recently gave, before a large and appreciative audience at Lafayette, a lecture on penmanship, illustrated lecture, which was highly complimented by the press for its wit, humor and apt caricatures of various nationally known calligraphers. Prof. T. is evidently a master of his art.

A. W. Smith of the Medville, Pa. Business College, has just completed a very skillful and beautiful penmanship illustration in form of a Masonic Memorandum Chart, which he designs to publish. It is a national penmanship exhibition, accompanied with the emblems of that order, all inclosed in an ingeniously wrought border of scroll and floral ornamentation. Upon the whole, it is rarely excelled work. He will design, or execute.

C. W. Childs, of San Jose, Cal., called upon us a few days since. He has been

teaching writing for some time past in California, and in the fall will take charge of writing and drawing departments in the California State Normal School. He is improving the present—visiting the leading normal and public schools of the East to observe and study their methods of conducting these departments. It is his determination to give to these departments a more comprehensive character, with their importance as a part of a public school teacher's qualification.

E. Baylies, Principal of the Baylies' Commercial College of Dubuque, Iowa, has been spending a vacation of seven weeks among friends in the East, during which he favored us with a number of specimens of his improvement in his college business during the past year. He is one of our live, enterprising teachers and a good writer, and undoubtedly deserves his growing success.

J. Cagle, formerly penman at Moore's Business College, Atlanta, Ga., has opened in that city an institute of Penmanship. The *Atlanta Sunday Gazette* speaking of Professor Cagle says that "he has for many years been acknowledged to be the finest penman of the South. He has not only the most exquisite power of execution, but he has the happy facility of teaching this admirable art to a large number of students of whom he has received, and what we have learned concerning Professor Cagle, we can most fully believe that is said in the *Gazette*. His writing is among the best received at the office of the Journal.

**BUSINESS COLLEGE**  
**OF**  
**NEW YORK**

Chambers' Business College, Harpersville, Miss., is warmly commended by students who are its students.

The students and teachers of the New Jersey Business College, Rockford, N. J., sustain a flourishing literary society.

A catalogue of Folom's (Albany, N. Y.) Business College has been received. It is a quarto pamphlet of sixteen pages, got up in excellent taste and style.

We are glad to learn that the special penmanship department at the B. and S. Spencer, Philadelphia, Pa., conducted by J. E. Soule and H. W. Dickinson, is highly prosperous, as it richly deserves to be.

H. O. Clark, formerly of the Forest City Business College, Rockford, Ill., has purchased of M. J. Goldsmith the Potsville, Pa., Business College, of which he at once takes charge.

T. T. Potter and S. R. Manning have established at Neenah and Omro, Wis., schools known as the "Students' Conating Houses," which they teach penmanship and business courses. Their *Conating House Quarterly* is a well edited pamphlet of sixteen pages.

The Spencerian Business College, Washington, D. C., conducted by Henry C. Spencer, closed for its summer vacation, June 17. The closing and graduating exercises were given at the Academy of Music, July 1st. The valedictory address was delivered by the Rev. Chas. F. Deems, D.D., of New York. The graduating class were fourteen ladies and twenty gentlemen. The college is enjoying well-deserved prosperity. The exercises and the institution were highly complimented by the press.

The fifteenth anniversary and commencement of the Bryant, Stratton and Sedler, Baltimore Business College, took place at the Academy of Music, July 1st. The valedictory address was delivered by the Rev. Chas. F. Deems, D.D., of New York. The graduating class were thirty ladies and sixty six; we return thanks for an invitation to be present, and sincere regrets for our inability to do so.

**For the Art Journal.**  
**Special Gifts vs. Industrious Effort**  
BY TRIAL MOORE.

Thousands are dissuaded from attempting to learn to write well, because they imagine they lack "the special gift." They seem to think that writing above every other acquisition requires special talent, and that degrees of mechanical ingenuity which they do not possess.

I have little faith in this idolized "gift." I know such a thing exists, and when it is not abused, its possessor may be grateful for it, not only in penmanship, but in any other calling. Penmanship, really, is possessed of natural talents in a large degree succeeds, two fail. Of course they do not necessarily fail, but fail because they are aware that nature has done more for them than for others; because they depend too much upon their natural talents, and do not make that effort which is absolutely indispensable to success, though possessed of the most exquisite genius.

To any person of common sense who will carefully follow good instruction, with a corresponding example, and persevere in his practice, success is an absolute certainty. Give me a young man with a will and industry, and I will give you at least an excellent business penman. Or let my pupil be possessed of real force of intellect, together with industry, even though he may lack the highly esteemed gift, and I will guarantee not only an excellent business hand, but a high degree of perfection and beauty. To him who would become an expert in the "art" in all its branches, the qualifications above mentioned, viz.: love for the work, industry and perseverance are positively necessary; while genius, or natural ability, is not only unnecessary, but in most cases a hindrance to its possessor, from the fact that it is seldom accompanied by that industry, "stick-to-itiveness" and other necessary qualifications which are indispensable to a high degree of success.

MANCHESTER, N. H., June 25, 1875.

Editors Penman's Art Journal:

The recent articles and communications in your paper in reference to those who are occasionally plying penman with requests for specimens, have been timely and to the point, but there is another class of penmen that are still more worthy of the Journal's righteous wrath. If some of my correspondents are to be believed, there are several penman traveling about the country, whose plan of operation is this: They go into a place and form a school; then denounce with the money collector, and then business men the same "course" in each place they visit. It is further claimed that one or two of our best known penmen are engaged in this high-toned business, one of them, too, a recent and very promising convert of Mr. Moody's.

The only way to put an end to such business is to publish these parties. For me, I should deeply regret having to do it myself, but rather than see the entire profession discredited by reason of these fellows, I would do my whole duty in the matter. I believe, however, that there is no class of men with higher principles of honor than the "among penmen," but there are some scoundrels among us, who need a little strict discipline.

Let us have the experience of those who know more about their plan of operation.

G. A. GARELLI.

[In any instance where well-attended facts regarding penmen who have defrauded their patrons are received, we will not hesitate to give such facts publicity through the columns of the Journal.—Ed.]

ST. LOUIS, June 20, 1875.

Editors Penman's Art Journal:

Owing to the severe pressure of business I am unable to reply to the communication of Mr. Geo. M. Nicol (which appears in the June number of the Journal), in time for the July number, but you may rest assured I will embody all the points of controversy in my address to the Penman's Convention. It would have been a great pleasure to me to have heard from other penmen on the subject. I really had expected such, and am a little disappointed in finding only one, who, in his up-to-date, and sincere "flourishing," is to be a true art. No doubt there are many who take the same grounds as Mr. Nicol; therefore I would request them to come forward and let themselves be heard; but whatever arguments may be offered, let them be based on some authority outside of the "mists of prejudice." I make these requests for the purpose of embodying in my report, every point of argument that may be submitted and replying thereon. As I have not the time nor the inclination to reply to each case "seriatim."

I am yours, in haste,

W. H. HARRIS.

New stationery is ornamented with the favorite flower of the writer, placed in the left hand corner of the card and envelope.



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H. T. AMES, Editor and Proprietor,  
B. F. KELLEY, Associate Editor.

NEW YORK, AUGUST, 1879.

VOL. III. NO. 8.

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**Pennmanship.**

Address delivered by Prof. A. B. Root, Superintendent of writing, public schools of Cleveland, O., before the Ohio Teachers' Association at Warren, O., June 14, 1879.

There are 5,300,000 adults enumerated in the last United States census, who could neither read nor write. This means that about one-seventh of our entire population are in need of instruction in these useful and important arts. That this vast number can ever be reached by professional penmen, is entirely out of the question, and the thought naturally comes, how is this problem to be solved? There are 250,000 teachers in our public schools, who are supposed to devote nearly one-tenth of their time to writing. This is equivalent to the entire time of 25,000 in this branch. Of the 250,000 teachers, 200,000 are female, and 50,000 are male. Assuming that the whole time of 25,000 teachers is given to instruction in penmanship, we have an average of 236 pupils to each teacher, or, forty-seven per hour.

Hence, it must be seen that a more general plan than the ancient one of individual instruction, must be resorted to." That our public schools should be nurseries of the art, I do not think will be questioned; and that the burden of instruction must fall upon the regular teachers is to me, equally clear. To diffuse, then, more generally among the people a knowledge of the art and to stimulate a healthier public sentiment toward it, are prime factors in the problem. The question is not difficult. Let Boards of Education, Boards of Managers, Superintendents of Schools, and all persons having control of educational interests, make a positive demand that every applicant for a position in either primary or grammar schools, shall pass a thorough examination in both the theory and practice of Penmanship. Let them insist that no certificate be granted to those found incompetent in this branch. Let the writing on a level of arithmetic, grammar or geography, and make it just as essential an element, in the examination for promotion of pupils from grade to grade, let teachers and pupils feel the same responsibility for it as for the studies named. Were this done, I venture the prediction that in six months fifty per cent better than those now obtained could be had, and that, too, without extending the time of special lessons. But the objection to all this may say: *First*, The demand is unreasonable—impracticable; we could not fill our ranks with efficient teachers who, because of our educational machine might be blocked—and with what? The simple art of writing, and some have gone so far as to say the lowest of all arts. *Second*, Public sentiment would not support us in such a radical demand. *Third*, It is an art like music or drawing, a gift of which all are not possessed, and hence many might fail in reaching such a standard of excellence, which would enable them to pass, were it seriously considered. *Fourth*, Individuality—the notion that no two persons can be made to write alike—that writing should express character, and therefore, it is not desirable to force haste by requiring it to be measured by a common standard; and more serious, we do not a few, that to write with extreme nicety, or to be very exact in what one does is a mark of a small mind. *Fifth*, Really writing has not much educating power or teaching force, and therefore hardly worthy to be dignified as a study. I have given what I believe to be the real objections to placing penmanship where I think it belongs, and will endeavor to answer them briefly. *First*, That the demand is unreasonable or impracticable I do not believe. If applicants for positions in our schools could know, even a month beforehand, that they were to be examined in penmanship, and that examination would be thorough, that no certificate would be given to them if found incompetent in this branch, I do not think one out of fifty would fail of reaching an entirely satisfactory standard, so far as knowledge of the art is concerned. That the art is lowest of all arts, or the very simple art of writing, is to be, I deny in toto. If such be the case, let us be honest, and say to master it, or to teach it, and I can assure him he will find it neither very simple nor extremely low; on the contrary he will have need of all his faculties in full play if he tries to know—quite another matter. For thing as teachers, comparatively, for want of

knowledge—many from inability or lack of skill to impart what they know. *Second*, Public sentiment would not support us in so sweeping a demand. May I ask who is to blame for the existence of such sentiment if it do exist (and I deny that it does, to any serious extent), who has the moulding of public opinion if not they who have control to a very large extent of educational affairs? I think right here is the main difficulty, and something should be done to change the current of opinion if it is setting in wrong direction. Public sentiment has been weakened to the fact that writing has strong claims upon them as an elementary study, and that it can never rise to its proper level until it is given a fair and equitable chance; that they personally have a work to do in this direction quite as well as professional penmen. *Third*, That ability to write well is a gift more than all our faculties are gifts. I deny. Indeed, there is less diversity of talent here than in reading, music, or drawing; less than in arithmetic or spelling even, as I have frequently proved to my entire satisfaction. Hence this plea to my mind falls flat when we look it squarely in the face, and see that it is not true. It is a man with strong leaning toward Spencerian and perforce, must write well still lingers in the minds of many, like some old worn out superstition. *Fourth*, Individuality. This, in any practical sense, is the curse of penmanship—striving for it I mean. Who of us has not seen, or felt perhaps, the coil of learning to write from a half dozen or more different teachers, each having his own peculiar style? How often what might otherwise have been an excellent hand, has been spoiled completely by trying to imitate somebody else. I think of no better illustration of this point than the average boy or girl in our high schools. Notice how they chase after oddities, how full of questionable—how prominent the notion that genius and greatness are always marked by eccentricities and originality. How they seem to feel that these qualities must color their do it a mark is to be made in the world. Perhaps you will say all this is but a natural condition of our nature, a by-product of the condition of the physical organism incident to the age of such boys and girls. This is true, no doubt, in part, but far more is it due to wrong educational training, false ideas of life and false social tendencies that induce persons to seem what they are not. A great deal of our education is of this kind, and purer nature had no idiosyncrasy which we are not competent to others of the same kind and condition." I think he was right in such objection—certainly not so far as the work in our primary and grammar schools is concerned. Beyond a certain point writing is purely a practical art for the use of all, in which does not fortune and facility of execution are to be combined, and I do not think any one will question, that to begin in early childhood with a good style and from that style never change, is safer than constantly to vibrate between good, bad, indifferent and unreliable. Again, that to write with extreme nicety, or to be very exact in carrying out to the last degree every little detail in whatever we do is any evidence of a small mind, is, seriously, absurd. There is too much disposition altogether in this country to ignore letters in our struggles to rise in the world. We seem to forget a very old but wholesome saying that what is worth doing

at all is worth doing well. In the lowest forms of organized life of which man has knowledge (and no doubt serving an equally infinitesimal purpose in creation) the Almighty has set an example worthy our following; every structure, great and the mass display of infinite skill in every minute detail, however unimportant seemingly. Our profession (the penman's) is unfortunate in being burdened with quacks, (ardon the word, for I think it fits), and, as in medicine, I think we are too apt to judge all by an experience it may be, with one or two. As well may we condemn religion because we happen to know a person that prays long and loud on Sunday, but during the week cheats his neighbor and violates in every act of his life the Golden Rule. The fact is, penmanship is an absorbing art if one undertakes to become highly finished in all its branches. So much time is consumed in securing the means to express a certain expertness that none is left for anything else, and hence, it too often happens that a dershird for improvement in other directions is created. Fifth: That writing has not much educating power or teaching force. Before answering this objection, I desire to say that I have my position. Certainly do not wish to be understood as having any desire that it should rank with astronomy, geology, theology, or medicine. These, are grave subjects that demand for their understanding a strong intellect, added to a lifetime of hard study and patient, persevering research. Even at the end of such a life one cannot feel how far one has fallen short of complete mastery. Hence, it would be silly to compare penmanship and astronomy. They are not comparable subjects. Writing is an elementary art, and as such is justly entitled to strong claim upon us. Any technical or scientific view of it, should be confined to penmen, and not to the general public. I do not believe in generalities. Therefore, I would not, if I could, give it any undue prominence, but would put it squarely on a level with arithmetic, grammar or geography—would have teachers and pupils just as enthusiastic over it and serious about it, and would make it count just as virtually in an examination for promotion from grade to grade. Now, what are the facts of the case? The superintendent, principal or teacher knows (if competent) to perform the feat of introspection that way down deep in his heart, is a resolve to promote his pupils upon the basis of their mastery over arithmetic, grammar, and possibly geography. This being the case, how can we give color or want of color to all of his work. More, pupils are not idiots. Looking through the open windows of the teacher's daily course they read his design, and with true American practicality they place their work just where Oakes Ames did his Credit money. If it is simply his money, how can certain faculties and a neglect of others, that is one thing; but if it means the symmetrical development of all to the end that one may have the largest practical use of his power, that is quite another. The latter view I believe to be the correct one. If true, then, self-evident secure order, method, exactness, self-

control and a critical use of the eye are absolute and necessary aids or elements in the education and training of the child. What other common branch in our schools tends more directly to the cultivation of the quality named than writing, if scientifically and skillfully taught? I do not think one can be mentioned. Good penmanship is the embodiment of law and order, of good taste, and as thoroughly scientific as geometry, just as susceptible of mathematical demonstration. As to its teaching power, I do not think there can be any question. It is almost axiomatic that our regular teachers who obtain the finest result in writing succeed thoroughly well in other branches.

A teacher having good success in arithmetic, grammar or geography do not always teach penmanship well. Make her an elegant penman and teacher of the art and I will add twenty-five per cent improvement in other branches as the consequence. The fact is no branch taught in our schools requires the exercise of more patience, skill and persevering effort to attain the highest success than writing.

ing. Make a child, painstaking and careful in all his written work, and he will be less likely to make a mistake and blunder in other things. The skillful teacher will seek at all times to get her pupils into a thoroughly receptive state before proceeding to instruct them. Proper lessons in penmanship aid greatly in securing this end. Why is there so much slopping over in teaching children if it is not that right conditions are wanting. At this point, I think, is a vital question worthy our most serious consideration. What those conditions are, and the methods of securing them are problems we must persistently seek to solve. This much is clear, viz.: That atten-

olve. This must be clear, viz., that attention and self-control are of prime importance. The child's mental wealth is but a bundle of disconnected and floating ideas, and the work of the teacher is not alone to stimulate a thirst for knowledge, but also to regulate, control and direct his mind-currents so that he may be enabled to see intuitively the little he does know. How should be proceed to this? Manifestly by observing the order of nature. The child is a combination of matter and mind, and strive to ignore it as we may, the law for the first fifteen or more years of life is that the mind must be trained

years of life is physical first and intellectual second; the two always in harmonious relation, the physical, however, predominating. In childhood and youth the most active forces are at work laying a strong foundation on which the mind can rest in perfect security. Webster once said: "So long as a man remains green he can grow," and I think this truth can be applied very aptly to the educational problem of today. (Our data, which

timal problem of to-day. Our duty as educators does not end with the head, but should embrace the man as an entirety. Once shrivel and dry up the life principle in early years, by establishing a wrong relation between body and mind, and you make it forever impossible to rise to the same level as if right relations had existed. An instrument out of tune cannot give forth the sweetest harmonies, though touched by an angel's hands. Therefore, mental and physical cul-

ness should go hand in hand. That this was the design of nature there can be no doubt; and, in training the child, one of the first things found necessary is to combine physical and mental action in some agreeable form, such as making simple marks, printing, writing the drawing of rude pictures, light gymnastics, &c. Why is this done, if not on the principle that mental power is better secured by the forces acting together than separately. Neither must we forget that we are

dealing with the same period of life; that of all the five no other, is in a broad sense, no other, than the best. It is through some avenue we must reach the intellectual life of little children. If this view is correct (and I think it is mainly), then the proper training and intelligent use of those organs is of first consequence, and they become powerful educational forces. Now let me see what part penmanship occupies in the system of Mr. Parker First. It cultivates neatness, stimulates a pride in one's work, heightens contempt for disorder and slovenliness, excites system and method, stimulates self respect and makes one precise and accurate, all of which lead to a regard for the quality of one's work, and thus to a friend, "recollection that truth make perfection." Second, it teaches neatness. S- second. It improves one's taste, makes the eyes critical and discerning.

ting, and increases the love for the beautiful in art and nature. A great writer says: "All art is nature better understood," and is it not true even of writing? Third. It is an excellent discipline, since it requires the control of both mind and body. One must think and act at the same time, by forcing obedience of arm, hand and fingers through the exercise of his will. Hence, it assists greatly in se-

during a right condition for good instruction in other branches. Fourth. It is not simply in the ability to form letters distinctly that penmanship makes its strongest claim, but in the fact that if a pupil is properly trained in the art it helps, as few arts can, in fixing by constant use in daily work, those habits that are absolutely necessary to high and permanent success in all the common walks of life. Of the children in the schools of the larger cities scarcely more than one per cent ever go beyond the fifth year, and of the remaining ninety-nine per cent one-half, at a rough estimate, leave with no more schooling than is gotten in the primaries. Therefore, something

more than imply a knowledge of arithmetic, grammar, geography, spelling, &c., is necessary. Through all must run a strong vein of practicalness—the ability to execute as well as to plan, and to methodize as well as to accumulate. We are too much inclined to live in theory and deal too little fact, give too much attention to what and too little to how. I aver it would be vastly better if no child under twelve or fifteen years of age were ever permitted to do anything hastily, or in such a manner as to be conscious of slight or neglect; that the habit of thoroughness is of prime importance, set alone in a few things but in all “even unto the least.” We must

think that the first years of life are very largely habit years, and that they may give color or want of color to a whole after life. Failures in business in one's profession and in almost every direction are not for want of brains so much as from lack of organizing power, self-control, order, poise and the inability to utilize in their fullness the faculties we do not possess. The educated man should more readily adapt himself to any business in life to which he may be drawn than the uneducated. Is this true to such extent

as it ought to be? I think not, and why! The answer to this question (in part at least), may be found in the notion that some are born to be lawyers, while others are as strongly inclined toward theology, medicine, &c. Hence, early in life, we are led to the neglect of common things in our mistaken ambition to reach eminence at a leap of genius, or by some grand *coup d'état*, instead of by slower, but more certain, means.

But more natural processes. If a boy is especially bright in arithmetic the teacher is apt to push him forward in that branch at the expense, many times, of other necessary work. Right here I think we make a grave and serious mistake in the education of the young, viz.: In making the distinctions we make as to what is important and what is not. I hold that under the age of twelve or fifteen years no effort should be made to cultivate a special talent for any one thing, but on the

special talent for any one thing, but, on the contrary, we should seek to equalize by placing most stress on the weaker points, and on the stronger strive only to guide or properly direct them. We should fix the idea in the child's mind that average success in life is best secured by a broad culture that takes cognizance of the whole quite as well as a part that nothing permitted to be taught in the schoolroom is, in the smallest degree, unimportant whatever its seeming, that conscience is an active quality that ought to find

expression in every act of his life.

Once let the child feel that neglect or slight in any work is allowable and where will it end? too often in failure and bankruptcy.

Show me a boy that is selfish, indifferent and slovenly in his writing, and in eight out of every ten such cases you will find him the same in any work where question is possible.

If this assertion seems too strong, make a fair but searching test in your classes, say, in the B, primary grades, and I will stand or fall for it. Go further, if you wish, and take two classes from a primary and two from a D, grammar grades, one having the best of instruction except in writing, and the other having had the best in writing as well as other branches. Test them in spelling and you will get proof plenty that good writing helps spelling, and yet many professionals

penmen are poor spellers—a paradox surely. I deny, however, that a penman in any true sense of the term is either the poor speller, idiot or supremely superficial being that many seem to think him. The difficulty lies in the fact that they are entirely superficial as penmen—they see nothing in good writing beyond the simple form of a letter, and no wonder such a one is held in low esteem.

I have used the expressions properly taught, rightly taught, &c. because many penmen seem to know as little of true method in teaching the art as a beetle does of Greek. When it is made clear, as it can and will be, that good penmanship means more than the good making of simple letters, I am sure a spirit of fairness and candor will accord writing a place in the curriculum of our common schools that it has never held hitherto. A few general words in closing. I believe in education, the broadest, highest and best, that every improved method and appliance of the age can aid us in obtaining, whether in the primary, grammar, high school or university.

I believe the public schools of America the best in the world, and that no class of professional men or women are more devoted to their work, heart and soul, than our superintendents, principals and teachers generally. Neither do I incur the de-parture of father or grandfather days; for good as they were, they could no more meet the demands of the present than a dog-cart can supplant the steam railway. I believe just as strongly, however, that we are weaker at the bottom than at the top—that in our anxiety to stimulate in the minds of children a commendable ambition to continue on and complete a higher course of study than is afforded to our

The course of study that is selected for our primary and grammar schools we are in danger of neglecting those fundamental principles that lie at the threshold of all true and permanent success. I believe that we cater too much to the notion of bias or bent of mind in our children, and thereby create a dishrich for much mental food that is best suited to the age and condition of the child. Lack of mental grip, so much complained of, is due in great measure to the fostering of this idea before judgment and reason are developed. It tends to make the child discontented with what is best for him, and deprives him of

what is best for him, and courtesies our indulgence in caprice, whim, or fancy, and hence that sort of peevish mental grip, like the sharp snap of a poodle, rather than the clinging, never give-up grip of the bulldog. It leads the child to easy discouragement, loss of fortitude and self-reliance, all of which is too much a characteristic of the mass of children in our public schools.

Because one is brilliant in arithmetic and poor in writing is no reason for stimulation of the former or neglect of the latter. In such a case, with proper direction, the arithmetic will take care of itself—the writing won't. We have already too many unbalanced and one-sided men and women in this country. Let us, as educators, have no hand in swelling the cumber. Floating on the crest won't help the man that's drowning underneath the wave. We must dive to the bottom; it may be if we would save him, and, though lost in the attempt, 'tis duty nobly done—the best could do no more.

## Forged Autographs

The London *Times*, having reference to the late sale by Messrs. Lothely & Co., London, of Baron Heath's remarkable collection of autograph letters, says :

Important and highly interesting as the collection undoubtedly is, it proved eventually to have a peculiar interest for all collectors and historians, in bringing to light several letters which were known to have been written by the same age in imitation of the handwriting and style of the celebrated men whose autographs they pretended to be. These very letters, which had been long lost sight of, are among those mentioned in the "Dictionnaire de Pièces Autographiques" &c., of MM. Lakané and de La Harpe, in the year 1790. We are glad to find that they formed part of a sale made in 1837 by a certain Letellier to Charon, the dealer, as having been discovered in the cabinet of M. d'Hozier, the great genealogist of the time of Louis XV. They afterwards appeared at a sale in Paris in 1842, and were purchased by the present possessor, who has been able to attach to each autograph letter

Rabelais, the identical one in the present sale, then bringing £37. It was this letter that, about the year 1847, led to the discovery of the forgeries which had been practised. The purchaser had the curiosity to compare it with the writing of Rabelais in the University registers of Montpellier, where he was professor, and the result was unfavorable to its authenticity. But more than this the

letter bore the date and place of 'P'limance, 21 April, 1538,' purporting therefore to be written in Italy and addressed to the Cardinal du Bellay, announcing to him that the Pope had asked the Duke of Savoy to surrender the fortress of Nice, which has been again declined, and referring to other political news. Now it is ascertained that at this date Rabelais was not in Italy, but at Montpelier; and, moreover the whole substance of the letter has been shown to be a *pasticcio* made of phrases and words taken from authentic letters and imitating the style of the great writer. To those who are not aware of the extraordinary skill with which these things are done,

It will be interesting to point out how it is that excellent judges and enthusiastic amateurs are deceived. The artist forger first provides himself with paper of the time—this is indispensable to his craft—and thus old paper is sought and long has been all over the world, at high prices. He next takes an ink which, as far as chemical ingredients can help him, will assume quickly the decomposed appearance true ink acquires with age. His models for working from are apt to be found and are, of course, accessible in any of the great national libraries, and some of these have, unfortunately, been stolen for the purpose. An abundant source also is available in the

An abundant source also is available in the fascimiles contained in the great work 'Isographies des hommes celebres,' Paris, Delarue, 1843. The close imitation of these is a study of a life, and it leads to such perfection that it demands very great skill to enable an expert to detect the falsity where the forger has not ventured so boldly upon his work as to coin no original letter, and then he is pretty certain to make a mistake as in this case of the Rabelais' letter.

"The R in Rabelais' signature has a peculiar long tail, prolonged downwards with a

from stroke, and this wanted something of freedom and decision in the specimen now sold, as well as the flourish added at the end of the name, which is equally singular in the true signature. The water-mark of the paper sometimes condemns the forger, but generally he takes care to be right as to this: though we observed that the paper of this letter bore a mark which very closely corresponds,

not identical, with that on a letter of Michael Angelo, in the British Museum, dated Rome, 1555, while this letter bore date more than 20 years earlier. The weak point, however of the forger lies in his ink. No chemical knowledge has yet enabled him to obtain the peculiar look of old ink which has decomposed gradually, and which shows the thinner and thicker flow of ink as the pen laid it on. The false ink decomposes equally, the letters being of the same regular tone of color, but often varying in depth, from pale and thin to dark and thick in places. As regards the *passing*, or call or positions

parted the possession as well as the disposal of the book. The dealer, however, was not whatever that the late Baron Haussmann believed in their authenticity, as so many others had done, and that they were offered *bona fide* in this public sale. It was only at the last moment that the dealer, who had been told by the French experts present did not become the purchasers of them that the interesting discovery was made. The Rabelais letter, therefore, when it was put up next with one bad of the other, was not a forgery, but was sold down to him without a second advance, such to the amusement of M. Chavigny and the other Paris dealers. Had it been true, it would have brought several 20 times the price of the other, and the enormous sum of 100,000 francs would have been paid for it. The letter of Charles V. of France, which was sold for £5 18s. relating to the chronicles of King Thibault, and supererogatory of the French king, was a forgery, and the dealer, accompanied with a certificate of its authenticity by M. A. Teulot, a expert dealer in Paris long since dead, whose authenticity was also appended to similar letter supporting the genuineness of the Rabelais letter. At the sale, however, the celebrated collector, Mr. Deane, was not present, and



was now sold for £1, such a letter being worth, if genuine at least £100. Another by the same hand pretended to be by the Duchesse d'Etampes, mistress of Francis, and another was said to be of the great Tal. The Duke of Shrewsbury killed the hatching of Poitiers, and the Duke of Burgundy a high game as this, however, was surpassed in the letter of Bayard, the famous Chevalier, complaining to the king Louis XII. of the robbery in the town of Vienna by the troops of the Emperor Charles V. of Germany. The letter sold for 415 s. This was also ordered by the Duke of Burgundy, who was known, was the *beau frere* of the artist who devoted his talents to this sort of work. He was not alone in his craft was to be observed in the specimens of other masters, such as the letter of Charles IX. of France—1550-1570—and that of Charles V. of Germany—1550-1570. The Duke of Burgundy, referring to a letter in cipher, and directing him to burn it after having read it."

## The Art of Letter Writing

Recent missions in a clever English weekly endeavored to show that the art of letter-writing has become altogether obsolete. If the writer meant that there are few or no persons now-a-days who write letters in the style of Cowper and Madame de Sevigne he was pretty nearly correct. Each of those individuals had the time to write voluminously and the motive for writing candidly. The same opportunities and stimulus do not now exist as frequently as they did in those days. Nevertheless the art of letter writing has not quite died out, and it never will, so long as people interested in each other are kept apart.

Lovers, for instance still write letters, and nowhere else in the world is such burning rhetoric to be found as in the epistles they interchange. Thank heaven, the era of letters written crosswise has almost expired; but it gives the fancy plenty of room for work in depicting the tender solicitude with which the ecstasies expressed in those interesting lines must have been unravelled.

With what indifferent emotions do we peruse the letters written by friends equally dear. Here is one, for instance, composed with an amiable light-heartedness which takes for granted that all the world is gay, because the sender never felt a pang worth mentioning. The periods are well rounded, the objective is well chosen, the style is lively and effective, and the whole is pervaded by a glow over the whole lingers in an atmosphere of careless self enjoyment that leaves altruistic considerations out of the question. It is just such a letter as men or women in love with themselves, and who have never truly known what it is to love anybody else, are given to indulging. Yet it is worth receiving, because it is a letter written by good temper and gladness, and because it is so good and so glad, and so honest, and so true, and so simple, and so it does not descend to the depths or reach the heights, it is a pleasant specimen of a cheerful *non me tangere* correspondence.

Very different is this almost impassioned and vigorous piece of writing, in every sentence of which eccentricity and a burning sincerity are displayed. It scorches the imagination in the reading, it touches the heart, bids the tears flow, sends brightness to the eye and a flush to the cheek and leaves the reader panting with pleasure. Yet it is not a mere rhapsody of words (we will say) but contains an agreeable, well-ordered and useful store of information. It is a cordial, this of which we are speaking is a cordial, a preservative, a momentary embrace. Its unquenchable emotion draws through you like a consuming fire. The other lays you out on ice. These are specimens of two schools of correspondence, each interesting in its way. You cannot blame the north pole for not being the equator. You have no right to find fault with frost struggles on a mountain side, nor to envenoming the crimson blossoms that gleam in the rifts below.—N. F. TELEGRAPH.

As a match for a sentence of forty-three letters, recently published in this column, containing all the letters of the alphabet, the following of only thirty-three letters, which also fulfils the same condition, is given:—  
"J. Gray—Pack with my box five dozen quills".

## The Writing Class

BY J. W. PAYSON.

The capital letters give clearness, strength, diversity, and artistic character to writing. They introduce broader movement, fuller curves, greater breadth of design, and more marked distribution of light and shade, than we find in the small letters. New principles are introduced into the architecture of the capitals, and hence their classification is different from that of the small letters. The straight lines are now mostly eliminated, and flowing curves take their place. The grace and beauty of writing are largely centered in the capitals. Artistic character is not the least desideratum in penmanship, although it must of course yield precedence and value to a simple and legible style. However, these merits are not incompatible, but are happily blended in the best writing.

In the spoken signs of language, we not only aim at clear and correct enunciation, but we cultivate taste and expression. The written signs of language demand equal consideration, and have the same aesthetic bearing. We could easily teach the child the mere disposition of the lines in the characteristic forms of the alphabet, and leave out altogether any ideas of symmetry and beauty. The letters can be made stiff and regular; and we can strip away many of their graceful forms, and retain bare and uninteresting outlines. But we aim at something more than this; we not only wish to give the pupil a clear and intelligible handwriting, but we also desire to make it pleasing to himself and to others. To accomplish this, we must create in his

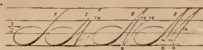
mind a good idea of the letters. And this last requires cultivated effort on the part of the teacher.

THE LESSON.

"Well, children, we have gone through with all of the small letters, and we have now come to the group-np letters, or capitals. I mean by this, that capitals are the largest letters we have in writing. Let us take a little about the use of capitals before we learn how to make them. Now, if you will look at your reading-books, you will see that every sentence begins with a capital; and that the names of persons and places, and of things, are written with capitals, and that some other words have capitals, too. But this much better than to have all small letters in your books? How much easier it is to see where sentences begin. How much better the pages look to have some capitals sprinkled in among the smaller letters. How it would look to begin your name, or the name of the place where you live, with a small letter: for instance, 'charles scow, hoston,'—writing it that way, and without capitals. Which looks the better?" "The capital one," heard the children say.

"Would you like to know why these big letters are called capitals? It is because they stand at the head of every sentence, just as a Captain stands at the head of a company of soldiers. Now we expect a great deal of a Captain. He should be a capital soldier, or he is not fit to be a Captain. Just so we expect a great deal of these big letters. They should be made in a capital manner: that is, very good indeed, or they are not fit to be capital letters."

"If a man was going to build a house, he would want to make a framework first, and then he could finish it off just as he liked. Now, in making capitals, we want to have first a framework, and then we can build up each letter. I am now going to give you some letters that have the Capital Stem for a framework".



"Here we have the Capital Stem, followed by the capitals A, X, and M. See how much these three letters are like the same italics. All of the script letters, both small and capital, come from the italic ones; but the script letters have a more graceful curve than the place of nearly all the straight lines which you see so often in the italics. I want you to look sharp at the Capital Stem. It is only a long curve and an oval. But these, together, make one of the most beautiful forms that we have in writing; and I wish you to make it a habit of writing every letter with this base-oval rest on its right side. I wish you to cut off this oval finish of the Capital Stem, at the base-line, so that we can study the long curve. Tell me if it is the same as every curve all the way down? Some say that it is the same all the way up, but I think it will change a little at the top, so that you will tell them that it is not the same all the way up. What do you say now? Is it right or left curve? Many bright eyes can see both curves. "Right" and "left" are not the words to use. I wish both these curves united to make a single line. I now draw a horizontal line through the center to mark the curves. "Why is the upper curve so much like the letter 'c'?" "The right curve." "You see that the curves meet at the centre of the stem. This beautiful curve, made of two opposite curves, is often called 'The Lie of Writing.' It comes from two ovals, - writing one beside the other. I then draw a diagonal curve through the centre. I then draw a second curve, with the longer



light curve of the first oval, to point out the Eye of Beauty. The children are eagerly watching me. "Do you see the line of Beauty?" "Oh, yes, yes!" "Let us rub out those parts of ovals which we do not care to see, so that the line will stand out alone. Now we have it clear. We call this the Capital Stem, in writing. To please the eye still more, we swing on the Stem this upward curve, which completes the base-oval. See what a broad turn you have to give the oval: and the left curve comes right on top. The base-oval is just half as high as the Stem, and is longer than it is wide, or it would not be an oval. The oval is the light in the Capital Stem, except the little part—that has a shade which begins and ends lightly, but is heavier at the centre. The pen must move smoothly to make a good shade."

## Trifles

"O'h, that's only a trifle," we were reproprimanded for some little extravagance, forgetting that these very trifles accumulated and assume gigantic proportions. The cord of the anchor in time a mighty monument, whose base is the pile of trifles, the surface of the sea which its pinnacle pierces—yet it is built only of trifles. The drops of water which wear by their attrition a basin in the rock, are only trifles, yet every one of them is a trifle, and the little expenditure of every day, which, at the end of the term trifles, and see what they aggregate a year. Car fare, for instance, to a business man who rides to and fro from his business, a few cents each for each time, that is twenty-four cents a week, or one dollar a month, or four dollars a year, a sum that more than suffices to pay the rent and clothe hundreds of families in this city. Cigars, to an ordinary smoker, run for into the hundred, as do other petty trifles, and the trifles of the housewife, these trifles that undermine a man's purse, and the larger expenses, for these he can calculate.

late and provide for; but it is the penny here, the dime there that does the mischief. "Take care of the cents and the dollars will take care of themselves," is one of the truisms of maxims, and at the same time one that mankind generally fails to comprehend. The sooner we awake to a full appreciation of its truth the sooner will we find our credit established upon a firmer and more solid basis. — Baltimore Every Saturday.

Humor of Newspapers.

The American journalist possesses a fund of dry humor which he knows well how to apply. He is famous for insulting by implication: few understand the art better. A California editor invested in a mule, and the fact was chronicled under the heading, "The remarkable Instance of Self-possession." Said one Milwaukee editor of another, "He is one of the few journalists who can put anything in his mouth without fear of stealing any thing;" and when a Western editor wrote, "We cannot tell a lie; it was cold yesterday," his rival quoted his remark, with the addition, "The latter statement is incontrovertible: but the former?" Said an Idaho journal-

"The weather has been hot again for the last few days. The only relief we could get was to lie down on the *Herald* and cover ourselves with the *Bulletin*—there is a great coolness between them." This kind of coolness often occurred between the two newspapers in the villages. A Michigan journalist described in his paper that a certain editor had seven times "flogged" another editor. The flogging was administered in the mind of a "leader," denouncing the state as unvarnished, and its author as a flogging truth and a scoundrel to boot. The flogging gentleman replied that he never visited the village, and that the editor's clothes were upon one foot, and the victim of the sell was thoroughly laughed at. "We are living at this moment under a despotism," His opponent kindly explained: "Our contemporary means to say he has recently married." A newspaper writer asserts that the editor of the *Michigan Herald* had been a hundred years. To which another responds: "That must have been before the introduction of capital punishment. The proprietor of a Western journal announced his intention of paying \$50 on "a new head" for it. "Do not do it," advised a correspondent, "it will only encourage and buy a new head for the editor." The editor replied: "I have no head to sell."—*Printed Circular*.

The speed of a railway train must depend very much upon questions of grade, condition of track, &c.

The swiftest railroad trains are run in England, according to the German government report, a speed of fifty miles an hour being common between London and Dover, London and York, and London and Hastings. Trains go at forty-two miles an hour on one of the Belgian lines. The fastest in France and Germany do not often exceed forty, and in other European countries thirty is the maximum.

Some of the railroad riding on our near-by roads is very fast. The Pennsylvania runs some of its express trains from New York to Philadelphia, about ninety miles, in less than two hours, and there is also fast running on the Bound Brook route. A rapid rate of speed is much more expensive than a moderate rate because it involves such a heavy wear and tear of machinery, tracks, &c., and much more fuel.

A young lady graduate in a neighboring county read an essay entitled "Employment of Time." Her composition was based on the text, "Time wasted is existence; used is life." The next day she purchased eight ounces of zephyr of different shades and commenced working a sky blue dog, with sea green eyes, with a pink tail, on a piece of yellow canvas. She expects to have it done by next Christmas.—*New London Herald.*

Any one might reasonably suppose that half a dozen kinds of steel pens would suffice for the reasonable wants of a community. The public, however, are as fastidious in their requirements in writing as in anything else; and to satisfy the different tastes the Esterbrook Steel Pen Company provides over one hundred and fifty different styles.



Published Monthly at \$1.00 per Year.

D. T. AMES, EDITOR AND PROPRIETOR.

205 Broadway, New York.

Single copies of Journal sent on receipt of two cents. Specimen copies furnished to Agents free.

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1 Column.....	\$10.00	\$25.00	\$45.00	\$75.00
2 Columns.....	15.00	35.00	65.00	105.00
3 Columns.....	20.00	45.00	85.00	140.00
1 inch (12 lines).....	1.00	2.50	4.50	7.50
2 inches.....	1.50	3.50	6.50	10.50
3 inches.....	2.00	4.50	8.50	14.00

Advertisements for one and three months, payable in advance; for six months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 20 cents per line.

#### LIBERAL INDUCEMENTS.

We hope to make the Journal an interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following

#### PRIZES.

To every new subscriber, or renewal, until further notice, we will send a copy of the *Lord's Prayer*, 1024.

To any person sending their own and another name, or where, including \$2, we will mail to each the *Journal* one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the most specimens of penmanship ever published, viz.:

The Continental Picture of Progress, 1858, 10c. in size  
The Lord's Prayer, 1024, 10c.  
The Marriage Certificate, 1842, 10c.  
The Family History, 1842, 10c.  
The Spectator's Guide of Engraving, each 114, 10c.  
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Or, for three names and \$3, we will forward the large Continental Picture, size 2940 lines, retail for \$2.

For seven names and \$7 we will forward a copy of Williams & Packard's *Designs* retail for \$2.00.

For twelve subscribers and \$12, we will send a copy of Ames' *Compendium of Ornamental Penmanship*, price \$5. The same bound in gilt will be sent for eighteen subscribers and \$18, price \$7.50.

For twelve names and \$12, we will forward a copy of Williams & Packard's *Designs* of Penmanship, retail for \$2.

All communications designed for THE PENMAN'S ART JOURNAL, should be addressed to the office of publication, 205 Broadway, New York.

The *Journal* will be delivered as nearly as possible on the first of each month. Matter designed for insertion must be received on or before the twentieth.

Business notices will be put off order by express letter, money indorsed in letter to not sent at our risk. Address

#### PENMAN'S ART JOURNAL.

205 Broadway, New York.  
Give your name and address very distinctly.

NEW YORK, AUGUST, 1879.

#### Penman's Convention.

The second annual meeting of the Business College Teachers' and Penman's Association, will be held at Cleveland, O., from Tuesday, August 5th, to Friday, August 8th, 1879, inclusive.

#### ORDER OF EXERCISES.

TUESDAY, AUGUST 5.

10 A. M.—Salutation by the President. Reception of Members; Transaction of Business.

10 A. M.—Topic for Discussion: "The place of business colleges in the educational system." Opening by J. C. Bryant, Buffalo, N. Y.

11 A. M.—Lesson in Penmanship: "The members of the Association sitting as a class of beginners." A. P. Root, Cleveland, O., teacher.

12 M.—Topic for Discussion: "The public need of a business college, and the style and manner in which the public accountants and advertising institutions shall set forth their claims for patronage and support." Opening by E. K. Bryan, Columbus, Ohio.

#### AFTERNOON SESSION.

3 P. M.—Lesson in "Initiatory Methods." Wm. Allen Miller, New York, teacher.

4 P. M.—Topic for Discussion: "The relation of ornamental penmanship to business writing." Opening by D. L. Musselman, Quincy, Ill.

4.30 P. M.—A paper on "The importance of a knowledge of art matters generally, and decorative art especially, to those who pursue the art of engraving." F. W. H. Wiese, St. Louis, Mo.

WEDNESDAY, AUGUST 6.

9 A. M.—Lesson in "Business Arithmetic." Thomas M. Peirce, Philadelphia, teacher.

9.30 A. M.—"Some Fallacies in Equations." C. C. Cady, New York, teacher.

10 A. M.—Topic for Discussion: "The extent of arithmetic embraced in a business college course." Opening by A. J. Taylor, Rochester N. Y.

11 A. M.—Lesson in "Initiatory Methods." Wm. H. Duff, Pittsburgh, Pa., teacher.

12 M.—Topic for Discussion: "Political economy to the business college." Opening by R. C. Spencer, Milwaukee, Wis.

12 M.—Lesson in Penmanship: "The members of the Association sitting as a vanced class in a public school." H. W. Saylor, Portland, Me., teacher.

#### AFTERNOON SESSION.

3 P. M.—Topic for Discussion: "The minimum of qualification which will permit a pupil to graduate from a business college." Opening by E. C. Chagler, Brooklyn, N. Y.

4 P. M.—"Etiquette: Its uses and benefits among men in the business relations of life." Thomas E. Hill, Chicago, Ill.

4.30 P. M.—Topic for Discussion: "The minimum amount of commercial law belonging to a business college course and how it shall be taught." Opening by W. H. Sprague, Newark, O.

5 P. M.—Poem—by James H. Lansley, Elizabeth, N. J.

THURSDAY, AUGUST 7.

9 A. M.—Lesson on "The essential points of business penmanship." J. W. Payson, Hyde Park, Mass., teacher.

10 A. M.—Topic for Discussion: "Photography as a business college study." Opening by C. E. Cady, New York.

10.30 A. M.—Lesson in "Banking." G. W. Elliott, Chicago, Ill., teacher.

11 A. M.—Topic for Discussion: "The capabilities of a business college." Opening by D. Ames, New York.

12 M.—"Blackboard exercises in penmanship." A. H. Hixman, Boston, Mass., teacher.

12.30 P. M.—Topic for Discussion: "Business honor and morals." Opening by E. G. Folsom, Albany, N. Y.

#### AFTERNOON SESSION.

3 P. M.—Topic for Discussion: "Intercommunication by students of different colleges." Opening by E. R. Felt, New York.

3.30 P. M.—Lesson in "Business practice." C. R. Wells, Syracuse, N. Y., teacher.

4 P. M.—Topic for Discussion: "The relation of business colleges to their graduates." Opening by S. S. Packard, New York.

FRIDAY, AUGUST 8.

9 A. M.—Lesson in "Business correspondence." L. L. Sprague, Kingston, Pa., teacher.

10 A. M.—Topic for Discussion: "The importance of penmanship in a business college." Opening by D. R. Lillibridge, Dayton, Iowa.

11 A. M.—Lesson in "Penmanship: class drill in movement and exercises." H. C. Spencer, Washington, D. C., teacher.

12 M.—Topic for Discussion: "Discipline in business colleges." Opening by S. S. Packard, New York.

#### AFTERNOON SESSION.

3 P. M.—Lesson in "Ornamental penmanship and engraving." D. T. Ames, New York, teacher.

3.30 P. M.—Topic for Discussion: "Civil government as a study to be pursued by a business college student." Opening by R. C. Spencer, Milwaukee, Wis.

4 P. M.—Lesson in "Partnership settlements." H. C. Wright, Brooklyn, N. Y., teacher.

The above programme is liable to changes in Cleveland, in consequence of the non-attendance of those to whom parties are assigned. By order of

L. L. SPRAGUE,

H. C. SPENCER,

T. M. PEIRCE,

Executive Committee.

Look out for the next number of the JOURNAL with a full report of the convention, and several splendid specimens of penmanship.

#### Art.

Art is defined as "the means employed by man to adopt existing things in the natural world to his material necessities and his intellectual tastes." Man finds himself in the world without food, raiment or habitation; the first want stimulates his invention, and out of such materials as he finds at hand he constructs implements for securing and preparing his food; he soon discovers the uses and means of producing fire; he invents cooking, and he is advanced in civilization he raises cooking into an art. The necessity for clothing also calls into action his inventive faculties, which, stimulated by the desire to go beyond his necessities and adorn himself with the products of his skill, leads to the invention of modes for the manufacture of the most art, beautiful and delicate fabrics, and dress finally becomes even a high art. The cave art which supplies the necessary shelter falls to meet his advancing ideas of convenience and refined taste, and he turns his attention to improved modes of architecture, in which, stimulated by necessity and taste, he advances from the rudest huts until he constructs the most stately and beautiful edifices and adorns it with the most beautiful and exquisite creations of art.

Music, at first only a discordant succession of sounds, is carried by means of art to the most perfect of harmonies. Indeed, it is to music that we owe the most art, beautiful and desirable variations manifest in diet, dress, habitation, customs and manners, from the rudest savage to the most exalted prince of civilization, are due. It covers the one with the ill-adjusted skin of an animal, and rudely decorates him with paint and feathers; to the other it gives the most refined and the most exquisitely wrought garments, and adorns him with gold and precious stones. It constructs for the one a hut and provides it with the scantiest necessities; the other, a sculptured and gilded palace, and fills it with conveniences and rare luxuries—transports the one on foot, horseback, or in a bark; the other on the most magnificent and comfortable carriages with springs and cushions, a palace-car, or a state steamship.

But it may be said that we accord to art much that belongs to invention; at the outset art and invention are well nigh inseparable—are synonymous; for instance, the primitive man invents the bow, and it is constructed from material that art has supplied, and is suggested by and constructed for printing, which is an art; so in all inventions and manufactures: the means supplied, and the stimulating cause are found in art.

Art may be distinguished as mechanical and fine art. The mechanical arts are those which comprehend the means of producing and facilitating the necessities of existence. The fine arts begin with ornamentation. The flask or powder horn of the huntsman, though roughly made, is perfectly adapted to contain powder with convenience and safety, but when it becomes curved and embellished with the emblem of a hunt, it becomes a product of taste. A trough of bark so placed as to convey water from one point to another, is an example of art, but when the Romans built their famous aqueducts with arch upon arch, stretching for miles across the country, they had called in the aid not merely of science, but of art, and that on the very grandest and noblest scale.

So, too, the plainest and simplest structure to protect against the elements might be used for divine worship, but when the Egyptians, Grecians and Romans built their temples, the fine arts were called into use to adorn the interior with carvings and symmetrical forms, so, too, with modern churches and cathedrals, in these we find architecture, sculpture and painting in the most elaborate and ornate combination, only complete, however, when we have the ceremonial of the church and the sublime music of religion. Art administrators to the necessities of life, while, in addition to this, the fine arts address the imagination. Thus in civilized nations, in proportion to the development of intellect and fancy, we find the fine arts entering largely into the ornamentation of every the most common as well as the grandest objects.

Persons wishing copies of the JOURNAL should inclose ten cents.

#### The Advantages of a Business Education.

Mankind may be separated into two great divisions: those who have livelihoods and fortunes to gain, and those who have them in charge. To the former nothing can contribute more than a good business education; it opens many avenues and materially aids one forward and upward to success. A lady or gentleman who can write with facility a good hand can always find remunerative positions, and when they add to that a thorough knowledge of accounts, correspondences, and the management of business opportunities are correspondingly increased, as regards number and degree of compensation.

This knowledge is of equal importance to the graduate of the common school, academy or the highest literary institution of the land. We have known many highly educated and talented young gentlemen and ladies to fail utterly to turn their accomplishments to any special advantage for the want of just the practical knowledge that would be obtained by one or two terms in a well-conducted business college; indeed it is a well-known fact that many of the ablest, graduates from our highest churches and literary institutions know less of the practical affairs of business and find it more difficult to procure acceptable positions than do the less educated but more practical graduates of a common school and business college.

It is rare that a thorough graduate of a business college is long without profitable employment, while a large share of the dross of society are graduates of our classical colleges and seminaries, the years that others have passed in gaining by study the practical knowledge of business, they have passed in vain. It is to the direction to the collegian, who finds little use for his Virgil, Homer and ancient mythology in the average pursuits of life, while not unfrequently he has acquired a false idea of the dignity or aristocracy of a classical education which ignores or despises the more laborious and practical knowledge from many of the most honorable and promising avenues to wealth and distinction.

If a practical education is all important to those who have fortunes to make, it is equally or more so to those who have them in charge. It is to the person who has them that more fortunes have been lost through want of a knowledge of accounts and the law and custom of business than from any other one cause. The shrewd, but dishonest accountant, or confidential manager of a fortune, or a business whose principal is known to be ignorant of accounts, the rules and details of business, is a greater liability and may very soon squander or gain possession of the same for himself. The merchant who entrusts the management of his accounts and affairs to others, of whose methods he is himself ignorant, is usually no less a loser. A person who has a business college course, and a thorough knowledge of accounts, and the details of business, is a greater liability and may very soon squander or gain possession of the same for himself. The merchant who entrusts the management of his accounts and affairs to others, of whose methods he is himself ignorant, is usually no less a loser. A person who has a business college course, and a thorough knowledge of accounts, and the details of business, is a greater liability and may very soon squander or gain possession of the same for himself.

#### Let Your Light Continue to Shine.

To the many earnest and skillful teachers, authors and workers in our profession, who so liberally favored the *JOURNAL* with valuable articles and illustrations from their pens, we return our most earnest thanks, and trust that in future their light will continue to shine with increasing lustre through its columns, while we hope in the future to add many brilliant contributors to our present list.

#### A Valuable Medium for Advertising.

The September number of the *Journal*, containing a full report of the Convention will not only be unusually interesting but a valuable medium for advertising. We shall print at least twenty thousand extra copies. A limited number of advertisements will be inserted at our regular rates. In order to insure insertion they should be sent in early, accompanied with the cash.



## Moral Instruction in Schools

"The School Board of Birmingham, Eng., has at last settled its scheme for imparting moral instruction in the public schools. The scheme provides that teachers shall give two lessons a week of half an hour each, the subjects including obedience to parents, honesty, truthfulness, mode of life, temperance, courage, kindness, perseverance, loyalty, thrift, government of temper, courtesy, unselfishness, and kindred moral duties. The lessons are to be of a conversational character, and enforced by illustrations drawn from daily life. An effort was made in the board to amend the scheme so that the teachers might use if they chose illustrations from the Bible. This effort, however failed by nine votes to four, one member, Mr. Dale, probably expressing in his short speech the opinions of the majority. He believed that the code would promote the moral health and vigor of the children, and that ultimately religious faith itself would be benefited by it. The manner in which morals were commonly taught, when morals were associated with religious instruction, had rather emasculated and enfeebled moral life, by the exclusive appeal that had been made to the highest religious motives in order to enforce ordinary moral duties. He was prepared to maintain that there was a clear moral distinction between teaching morals and teaching religion. There were many men who recognized the obligation of honesty and truthfulness and of temperance who rejected Divine revelation. He admitted that an appeal to revelation added tremendous sanction to the ordinary moral duties, but he argued that neither morality nor religion was a gainful means of life, and that the appeal to revelation did not remove the sanction. He desired his child to have a generous love of goodness, not merely because God had commanded it, but for its own sake. The force or Mr. Dale's opinion will be apparent to every unprejudiced thinking mind.

curiosities. These works present, as it were, a wonderful mirror of the progress made in this important art from a point several hundred years back up to the present time. Although many of these old works are very attractive and highly artistic, yet when compared with the more modern publications, they are very crude.

## Pen Art, Plain and Decorative.

BY JOSE H. BARLOW.

The period in which we are permitted to live our being is pre-eminently an age of progress distinguished above all others by its extent and thoroughness. As the dark shades and mists of the night are dispelled by the rays of the morning light, so does the effulgence of a high civilization, like a tidal wave roll over the earth, penetrating its darkest recesses and lifting the impenetrable veil from the nations hitherto enveloped in the gloom of ignorance and superstition, revealing to their wondering and delighted eyes the mysteries and beauties of the sciences and the arts.

It would seem that a few decades of this mind and soul quickening light had produced a change in the condition of things as great as that from the feudal times of Europe to consolidated nationalities.

It has melted down the barriers between the nations which kept them uncused in hostile armor ready to invade or repel invasion, and cherishing as their highest ideal of honor and glory success on the bloody field of Mars.

Now the nations are mingling and com-

ingling together not only commercially, but socially and almost fraternally. Their ambition is now lifted from the brutal idea of destruction and conquest, to the Gothic love of credit and international to grand works of internal and international improvements. After numerous grand conventions to exhibit and compare their progress in the sciences and the arts, how noble the sight to see them convene together to discuss such projects as the marriage of the vast waters of the Atlantic and the Pacific. What a gala time would such a wedding be! How glorious a panorama are we permitted to witness! Life seems worth cherishing if for nothing more than to be an idle spectator of such a progress towards turning this earth once more into a terrestrial paradise. But can we be content with feebly hands as idle spectators of our achievements or our triumphs? Whatever field of duty, use or honesty we may labor. Individuals should consider it not only their own interest and pleasure, but a patriotic and religious duty to add the force of their mind and body to the general movement for national honor and supremacy on the bloodless battle field of industry, science

and the arts. Not only individuals, but societies, trades and professions should act with an *esprit de corps* for such a grand result.

In this movement for an elevation and improvement when the world in proportion to the enlightenment of its understanding is beginning to acknowledge and appreciate the potency of the pen, can any one, pretending to be a command of this noble instrument be indifferent to the fact that in proportion to his force and influence, he is honoring or degrading his profession and his country? The *Art of Writing* of such almost universal use and necessity that, like the air we breathe, we are liable to fall in appreciating its importance.

As one of the most important of the industrial arts, the art of writing can be wonderfully improved and made worthy of honorable distinction.

As the Goddess of Wisdom, according to Grecian mythology, was conceived by and delivered from the brain of the Mighty Jove; so can a new era in practical writing be said to have had its birth and origin from the brain and hand of the gifted Spencer. The vitality imparted to it by his energy and perseverance has been greatly increased by the associated action of commercial colleges, until it has become a power in the land. It would be a divergence from the purpose of this article to dwell on the history of plain writing, or justice would require us to give the prominent names of those who have helped the movement by their energy and skill.

In unity there is strength. It is only by

## Writing Lesson.

BY B. P. KELLEY.



In this lesson we give all the *extended letters*, not with the expectation that the average pupil will be immediately able to reproduce them with facility, but that, as they are in many respects similar, a knowledge of their forms and proportions may be easily acquired.

The prominent feature of this class of letters is the fourth principle or *extended loop*, which was given in the second lesson, and which will now be more fully described.

The *extended loop begins* at the base line with a right curve, ascending three spaces and joining by a short turn to a descending left curve which crosses the first curve at head line, from which it proceeds in a straight line to base. Width of loop, one-half space.

The letter *f* is formed by uniting, with lower turn, the *extended loop* to a right curve, on connective slant, continuing to head line.

The letter *b* is formed by uniting the first two lines of *l* to the last two of *e*. Width, from loop, crossing to dot, same as widest part of loop.

The letter *k* is formed by uniting the *extended loop* and the last three lines of *n*. Width between straight lines one space.

The letter *h* is formed by uniting the *extended loop* to a left curve gradually diverging from it for one space, then more rapidly approaching a horizontal position, and continuing one-fourth space above head line, and one space to right of downward stroke of loop, then returning with right curve and uniting at head line with straight line continued on minor slant, to base line and uniting with lower turn to usual terminating right curve. Width between straight lines, one-half space. Between downward stroke of loop and right extremity of following left curve, one space.

The four letters just given, rest upon the base line, and the direct *extended loop* is their characteristic; the remaining letters extend two spaces below, and the *extended loop*, although preserving its proportions, is inverted and reversed.

The inverted loop commences one space above the base line; proceeds in a straight line on main slant to base line, from which it continues a right curve two spaces, and is united by short turn to left curve, terminating at head line, one space from beginning.

The letter *j* is formed by uniting, angularly, the first line of *i* to the inverted loop. Dot same as *i*.

The letter *y* is the *k* inverted and reversed. It extends from head line to two spaces below base line.

The letter *g* is formed by uniting the initial line and oval of *a* to the inverted loop. Width, from point of contact of oval with base line, to crossing of loop at base line, one space.

The letter *c* is formed by the first two lines of a united angularly to a turn similar to that at top of *u*, extending about one-fourth space above base line, and one-fourth space right, and merging into a right curve extending downward two spaces, and uniting by short turn to left curve terminating at head line, one space from first turn of letter. The loop is a modification of the inverted loop, the straight line being omitted and the degree of curvature being about the same on either side.

The letter *r* is formed by the *extended loop*, continued by slight left curve two spaces below base line, where it is joined by short turn to a right curve which in its upper portion gradually

The day is fast passing when moral instruction, mingled with creeds, church dogmas, based upon doubtful revelations whose primary incentives to goodness, is to secure reward or avoid punishment in another world, can be made to take so general and vital a hold upon the masses as to produce, truthful, just, humane, patriotic, frugal and truly good men and women, the payment is not uncertain and remote to induce the unwilling laborer to do faithful work.

What is wanted in our schools, is a system of moral instruction entirely eliminated from doubtful and often odious creeds, dogmas, and theology, that shall be planted upon a basis so broad and liberal as to reach every class, race, and condition appealing directly to reason, justice and the innate sense of right, whose chief incentive to goodness, as Mr. Dale says, shall be for its own sake, and whose examples, as well as rewards and punishments shall be found in every-day life.

Most of our readers are doubtless aware that Prof. A. S. Mansson, of Boston, has for several years past devoted much time and money to the collection of specimens of ancient and modern publications of penmanship. During a recent visit to Boston through the courtesy of Prof. Mansson we had the pleasure of examining this collection. It is probably the most extensive of the kind in the world, consisting of several hundred of printed and manuscript volumes, some dating back hundreds of years, and are perfect

mingling together not only commercially, but socially and almost fraternally. Their ambition is now lifted from the brutal idea of destruction and conquest, to the Gothic love of credit and international to grand works of internal and international improvements. After numerous grand conventions to exhibit and compare their progress in the sciences and the arts, how noble the sight to see them convene together to discuss such projects as the marriage of the vast waters of the Atlantic and the Pacific. What a gala time would such a wedding be! How glorious a panorama are we permitted to witness! Life seems worth cherishing if for nothing more than to be an idle spectator of such a progress towards turning this earth once more into a terrestrial paradise. But can we be content with feebly hands as idle spectators of our achievements or our triumphs? Whatever field of duty, use or honesty we may labor. Individuals should consider it not only their own interest and pleasure, but a patriotic and religious duty to add the force of their mind and body to the general movement for national honor and supremacy on the bloodless battle field of industry, science

Life is no better than death without sentiment. And our sensations will be thrillingly joyous in proportion to the greater and extent of our achievements or our triumphs. Whatever field of duty, use or honesty we may labor. Individuals should consider it not only their own interest and pleasure, but a patriotic and religious duty to add the force of their mind and body to the general movement for national honor and supremacy on the bloodless battle field of industry, science

organized or associated effort that the art can be elevated to a plane entitling it to command a higher appreciation and a more liberal patronage. Though the claim of writing to public estimation has long, mostly based upon its utility, it may be made to extend and be light by its beauty as an ornamental art, according to the skill, taste and dexterity displayed in its embellishment.

Although writing, as a decorative art, has made great progress within a few years past, it is ready for much greater improvement by the application of a higher degree of artistic culture.

Prominent among the influences that have contributed to elevate the standard of public taste, and to create a demand for greater artistic skill, there is reason to believe much credit is due to the *PENMAN'S ART JOURNAL*. The improvement in decorative penmanship has been hitherto mostly in the direction of ornamental lettering with appropriate decorative flourishing. The field for the employment of the pen in decorative and illustrative arts is already large and rapidly extending. It is necessary to be constant and extensive use for the various paper processes in all branches of decorative and illustrative art.

It has invaded the domain of the grover and almost driven it from the field, vastly economizing time, labor and expense in reproducing the work of the artist or penman, thus opening an almost limitless field for the truly artistic penman, and offering to the ambitious student the highest incentives of honor and profit.

In the first place, I must apologise for doing very little work for the *JOURNAL* during the past year, but you know it is not because of a want of interest in its welfare. In all my two years' experience in New York there has not been a year in which I have worked less than I have this year. I am very busy, and had so much to attend to as during the past year. You know how few and far between my visits have been to your sanctum, and this is the cause of it. A card from friend Cady just a few days before leaving the city wound "where the . . . I had kept myself." And so it has been from all my friends, perhaps not to such emphatic language, but I have been unable to inquire for my welfare, and for which I feel very sorry, and return them my hearty thanks, now that I have away from them. Somebody has said "Save me from my friends," but I don't believe in appeals for help, and so undertook the job myself, and when school closed on June 27th I was already packed, and just twenty-four hours saw me crossing the noble steamer *Ward* for New York, Brooklyn, and which lies directly opposite to our port of destination. It is a handsome town, lively, and the foot of the Thousand Islands, and just eighteen miles below Alexandria Bay. It was named after general Brock. There are fine stores in every line of business, and some good hotels. There are some villa residences along the river's bank that are simply magnificent. There are a number of fishing and post office combined, and a splendid hotel and house of cut stone. There are also several large machine-shops, foundries and manufacturing establishments which do a thriving business. The wealth of the town is mostly in the hands of a few retired conservative and close people, else it might be made the most popular resort in this part of the country. For the tourist it is a very convenient place, as it is only a few hours from New York by rail, and is a direct line of all the travel from Montreal, Ottawa, Ogdensburg, Alexandria Bay, Cape Vincent, Kingston, Toronto and the great lakes by rail and boat. Everything the tourist can desire is to be had here, and at cheap rates, too—excellent housing, fishing, excursions, camps, and the like. The town is well supplied with all its natural wealth and convenient facilities to-day comparatively dormant since the days of enterprise. For half a century, and



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D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

NEW YORK, SEPTEMBER, 1879.

VOL. III. NO. 9.

Cards of Penmen and Business College, occupying three lines of space, will be inserted in this column for \$5.00 per year.

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"PENMAN'S ART JOURNAL" (H. O. FERRIER)

**Penmanship in the Public Schools.**  
BY GEORGE B. SHATTUCK.

TRACING. The fact that a child in its first efforts in writing with pen and ink must grasp many difficulties at the same time renders the first steps slow and warlike to both teacher and pupil. Position of body, book and pen, together with the use of pen and ink, and the shape of the letter are all elements presented simultaneously to the child.

It has been a study of penmen and teachers for many years how to divide and concentrate, and to this extent has there been an agreement among them, that the tracing given a

copy printed in blue or some other color with a pen and black ink is the best plan yet devised for that purpose. That the full intent and purpose of tracing is not fully understood many conversations with teachers have convinced me.

To explain its uses as an auxiliary in the child's first efforts in writing is my intention in this paper. The idea is not that the going over of a perfectly formed copy with pen and ink any number of times so educates the muscles to the true form that they will perfectly reproduce it when the tracing is removed; were this the object and end I should place but very little stress upon it. I claim for it much more important and valuable uses.

It relieves the mind of the child of all thought of the shape of the letter and allows the teacher to insist on the carefulness of pen and ink and better methods of pen-holding. It teaches position of the book because the pupil must so place it that the movements of the pen will conform to the slope of the tracing copy. It teaches movement because the child must carry the pen over the entire space covered by the copy, which they will not do without it.

At the same time attention is being given to position, pen holding and movement, the pen is carried through the perfect forms of the letters, and so far as the muscular action is concerned all the movements are made that are required to make a perfect letter, and as the copies are of the simplest character the tracing can and ought to be placed in a grade lower than the one where writing (without tracing) has usually been commenced, and pen and ink writing over traced copies can be successfully commenced (as is the case) of the child's second year in school.

Beyond the first book, and that all tracing, its uses are not quite so general in their character, and yet in any school or many number of schools that have had little or no systematic teaching I know of no better drill from oldest to youngest than writing through a tracing book or one made up of alternate lines of writing and tracing. Aside from this general use, a book part tracing and part without can be used for pupils entering a grade above where writing is commenced in a school and taking the same copies as the other members of the class, with this difference that part of the copies traced they can keep along with the class and receive the same instruction while gaining in some measure the advantages of the tracing that they ought to have had in a lower grade.

Occasionally older scholars who have failed to get the particular "twist of the wrist" needed to make a well formed letter by writing over these correctly formed with pen and ink will see where they believe to have the true form, and their mature judgment will teach them how to correct their writing when the tracing material is removed. I do not believe in tracing for older pupils to the extent advocated by some teachers, viz: "That alternate lines should be traced with pen and ink, and pupils write only the lines not traced as to always have a perfect model before them." I believe that after the uses of the tracing already indicated the pupil's own errors form an important factor in their improvement, as by a comparison of the pen and ink and their departure from it is a mind directed to those errors, and then their effect on improvement are applied at the proper points.

In starting a young class in tracing, great care should be taken to see that they understand exactly where to begin. First place the copy upon the black-board, explain all its peculiarities of line, slope, shape, beginning and ending; ask all to try their pens upon the copy where they are to commence and trace over it with a dry pen (ly count), and see that all write on the same copy at the same time. Absentees, on their return, should write the same copy as the other members of the class, leaving the blank pages to be filled at other times or after the books have been written through by those in regular attendance.

No matter how slowly you work, so long as you do well what you undertake.

In this connection and as part of the good to be derived from tracing, insist on pupils carrying the hand lightly upon the paper. It is one of the habits easily acquired of the instruction is commenced early, and the advantages derived from the acquisition will be apparent in all their after writing.

I have written at length about tracing because the information is not contained in any of the treatises on teaching writing, and although in successful use in many of our best schools, there are yet many teachers who have given the matter no consideration, and who ignore it with no investigation or knowledge of its real merits or advantages. — School Bulletin.

#### Fine Scrap Books.

It is a fact which we think no artist-penman will deny, that the writing which suits them best, for grace, accuracy and beauty, is the result of study and extreme care in its execution. Were penmen to do only such work or other scrap books would present a far more attractive appearance than at present as it is we rarely find any penman's best work in the average scrap book. Some hastily written letter or quickly dashed flourish sent in return for ten cents, or a 3 cent stamp is most generally seen in the average book. In fact we know of penmen whose scrap books contain specimens of their work that are placed there only because they happen to look badly, while beside them is placed some elaborate or careful piece by the owner of the book, which will far outshine the other, and so produce an unjust comparison of ability. We know that as a rule penmen are not disposed to overlook any fault in another's work; they are placed there only because they happen to look badly, while beside them is placed some elaborate or careful piece by the owner of the book, which will far outshine the other, and so produce an unjust comparison of ability. We know that as a rule penmen are not disposed to overlook any fault in another's work; they are placed there only because they happen to look badly, while beside them is placed some elaborate or careful piece by the owner of the book, which will far outshine the other, and so produce an unjust comparison of ability. We know that as a rule penmen are not disposed to overlook any fault in another's work; they are placed there only because they happen to look badly, while beside them is placed some elaborate or careful piece by the owner of the book, which will far outshine the other, and so produce an unjust comparison of ability.

Judged by small slips of writing or flourishing, some penmen do not care to send out replies to requests for specimens, but could as an opportunity be afforded whereby penmen could compare their ability with that of the best in the profession, it would take a world of conceit out of many who fancy themselves at the top of the hill, when in reality they are nearer the bottom. Williams' specimens which were displayed years ago throughout the various Bryant and Stratton Colleges did much to inspire the craft, and show them how far he had climbed above them. We believe that were the penmen of the country to fill five large scrap books one to be on exhibition in Boston, New York, Cleveland, Chicago, and San Francisco—each penman might by photos and other work enable their brethren to see and fairly judge of their merits. We believe the penmen of New England would gladly come to Boston to see such a book, and we can hardly conceive of anything which would raise penmanship and penmen in the estimation of their fellows, in each of the sections where a book was located, more than this. What do you say?

A. H. H.

**College Circulars, Catalogues, &c.,** have been received from French's Business College, Boston, Mass.; Gem City, (Quincy, Ill.) Business College; Hald's San Francisco (Cal.) Business College; Baylies' Commercial College, Dubuque, Iowa; Peirce's Union Business College, Philadelphia, Pa.; Soule's B. & S. Business College, Philadelphia, Pa.; Clark's Fortville, Pa. Business College; Goodman's B. & S. Business College, Nashville, Tenn.; Hubbard's B. & S. Commercial School, Boston, Mass.; Jacksonville (Ill.) Business College; New Jersey Business College, Newark, N. J.; Becker's Business College, Rockford, Ill.; Folsom's B. & S. Business College, Alhany, N. Y.; Bryant's B. & S. College, Chicago, Ill.; The Eastman Business College, Poughkeepsie, N. Y.; Packard's B. & S. College, New York; The North Western Business College, Madison, Wis.

**Hints on Making Specimens.** Not one specimen in twenty received at the office of the JOURNAL, so executed as to admit of reproduction by the photo engraving process, and of those that have appeared in the JOURNAL, a large number have been returned once or twice with suggestions to the authors to be re-executed. The principal fault is in the bad quality of ink used, another, the manner of executing the work, it being generally executed on too small a scale, and over done, with a multitude of useless scratchy lines.

A German priest in Styria lately lost his life from a wound caused by a steel pen. He had a careless habit of leaving his pens in the inkstand with the points sticking upward, and he inadvertently struck with the palm of his hand the point of a pen thus sticking upward. The hand was only slightly wounded, but the next day he fell seriously ill, and the doctor declared it a case of blood poisoning. On the third day the head and arm were terribly swollen as high up as the shoulder after suffering great pains through eight weeks he died.













Friendliness and unity of action on the part of proprietors and teachers of business colleges, regarding their curriculum of study, management, and every thing touching their object and interest, will do much to enhance their capabilities for usefulness, and to command the respect, esteem and patronage of an intelligent public; they should look hands, and proceed as friends. For the cultivation and fostering of this spirit of friendship and unity, such annual gatherings as this will serve a grand and noble purpose, and immeasurably enhance the capabilities and probabilities of the success of business education.











**Personals.**

I. S. Preston now has charge of the penmanship department of French's Business College, Boston, Mass. During a recent visit to the "Hub" we had the pleasure of visiting that institution, which we found located in commodious rooms and apparently enjoying a good degree of prosperity. Prof.



The twentieth anniversary of the Easton Business College, Poughkeepsie, N. Y., will be celebrated on the 17th, 18th and 19th insts. On Wednesday evening, the 17th, will be a reception, at the residence of Mrs. Eastman; on Thursday the 18th will be a grand concert in the College Hall, by the College Band; on Friday evening the 19th will be the Anniversary address, by Emerson J. Lossing, L.L.D., at Collingwood parsonage. Since the death of Mr. Easton the institution has been conducted by Mr. E. White, who possesses the requisite

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Y A. W. TALBOTT,

(Of the Albany Business College, written for the  
Cleveland Peasants' Convention.)

[illegible][illegible][illegible]

P. B. Hardin, Cannelton, Ky., forward a package of writing and flourishing, which evince more than unusual skill in the use of the pen. The writing especially is very easy and graceful.

Joseph Foeller, Jr., Ashland, Pa., sends a photographic copy of an original design for the Lord's Prayer in the Polish language, in which he has displayed more than ordinary skill and taste both in design and execution.

F. W. H. Wiesebahn, Principal of the St. Louis Pen Art Institute, has favored us with the photographic copies of engraver resolutions executed by him, which exhibit extraordinary skill in design and execution the lettering, especially, is seldom equaled in its perfection with the pen; Mr. Wiesebahn certainly has few rivals as a true pen artist.

G. W. Whitehead, Newark, N. J., sends a photo-lithograph copy 11x14 of a set of resolutions which he has recently engrossed. The original is 22x28, and it is a highly executed piece of work; the general design and arrangement is closely in imitation of our own published designs, which Mr. Whitehead duly acknowledges at the same time that he pays our work a handsome compliment.

**A New Feature in Book-keeping.**  
The latest departure in the field of

The latest departure in the field of improvements upon book-keeping is one devised by Mr. S. R. Hopkins, who is about to issue a work upon the subject illustrating the principles of his discoveries. The new plan seems to strike a blow at the old established theories, and maps out something of a revolutionary character in the grand science.

## SPENCERIAN PENMANSHIP.

Copyright Secured.

The above cut is photo-engraved from a part of plate No. 14 of the new *Spencerian Compendium*. The original was furnished by Lyman P. Spencer. The engraved cut fails to give to the hair lines the extreme delicacy and perfection that is given by the steel plates, from which the compendium was printed. Part I is now ready, and will be forwarded by us on receipt of 50 cents, the publisher's price.

[illegible]

### Specimens Received.

Benjamin Rusink, Gibbsville, Wis., sends very creditable specimens of *Writing* in flower.

William Rhoades, card writer, at Reading, Pa., sends several attractive specimens of card writing.

A. E. Dewhurst, Utica, N. Y., sends very gracefully-executed specimens of *Writing* in form of a bird and surrounding flourishes.

A package of twelve fancy drawings of flourished cards printed in colors have been received from Joseph T. Knapp of Easton, Pa., by whom the originals were executed. They are finely engraved and present a very pleasing appearance.

A specific feature claimed for the improvement is that it provides an easy, quick and accurate plan for determining the financial status of any mercantile concern or enterprise. The plan is a simple, self-explanatory, systematic order, for reference or inspection. In this, too, it is claimed, is done with no material increase of labor or disadvantage to the accounting. The time actually expended in the making of trial balances and unbalanced financial statements is greatly diminished, and errors made in posting are so closely located that they are easily detected.

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For the limited time we have had to write

In making an examination of the new plan we can say that it evidently possesses strong marks of practical utility and important advantages. Many years of experience as book-keeper and teacher has given Mr. Hopkins a thorough qualification to deal with the book-keeper in a philosophical and practical manner. The two volumes are thoroughly examined by some of our most prominent teachers, practical book-keepers, and others by whom it is heartily endorsed. It is certainly unlike anything we have before seen or heard of, and we would recommend teachers and others interested to avail themselves of an opportunity to investigate its claims of merit and usefulness. See Mr. Hopkins' card in our advertising columns.

The great amount of space necessarily given to the report of the proceedings of the Convention excludes many interesting articles designed for this issue of the JOURNAL.



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We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following

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#### A Successful Commercial School.

Among the many highly prosperous Business Colleges in the country, we know of none more so than the Bryant and Stratton Commercial School, conducted by H. E. Hibbard in Boston, Mass.; nor do we know of any whose prosperity is better deserved. It commands an enviable place among the educational institutions of a locality that is justly celebrated in that respect. During a recent visit to Boston we enjoyed the privilege of inspecting all of the several departments of this institution, illustrated with great fidelity on this and the following page, it will be seen by the illustration that all the arrangements of the School are admirable. The building is an elegant structure, rebuilt since the great fire, provided with all modern improvements, and arranged in its erection especially for the convenience and accommodation of Mr. Hibbard's school.

In the management of his school from the first, Mr. Hibbard has exhibited great energy, skill and a rare fitness for his place at the head of, at present, the leading Commercial School of the world.

No pains or expense has been spared to provide representative teachers in each of the several departments, while teachers and pupils have alike been held to a most rigid performance of their whole duty. In this will be found more than any other one thing the secret of the remarkable success of this school, and it is a feature worthy of emulation by all other educational institutions. The course of instruction is comprehensive and thorough. That Boston believes in Mr. Hibbard's School, she demonstrates by her liberal patronage, and what Boston believes in may generally be taken to be correct.

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Reception Room.



The School Building.



Second Anteroom.



School Entrance.



Interior View of the "Model Counting-Room" of the Fourth Department.



The Principal's Private Study.



The Bryant & Stratton Commercial School, Boston, Mass.



English Department.



Department for Examinations.



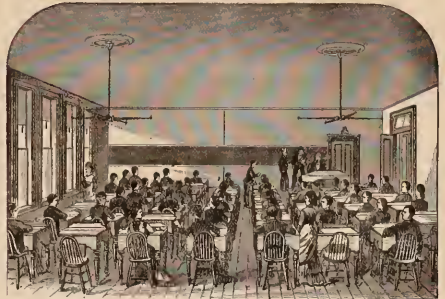
First Anteroom.



Arithmetical Department.



Third Department.



First Department.



Fourth, or Finishing Department.



Second Department.

### Proceedings at the Convention.

The second annual convention of the "Business College Teachers' and Penmen's Association" convened in the halls of the Spencerian Business College, Cleveland, Ohio, on Tuesday, August 5, and was called to order at 9 A. M., at which time the large hall of the college was well filled with members and visitors.

The proceedings were opened by an interesting salutatory address by the President, S. S. Packard of New York.

MD. PAGEARD'S ADDRESS:

**GENTLEMEN OF THE CONVENTION.** The admirable programme of exercises submitted by the committee is a most judicious and necessary for me to speak as to the character of the work which lies before me. Whether it shall be a success or a failure, I cannot say. I am a stranger to the letter, certain it is that the little danger of getting out of material doing nothing, is averted. I have no doubt of our deliberations, and whatever estimate we may place upon the work of the committee, the careful arrangement of topics, the fullness of the programme, and the judiciousness of the schedule. One thing must be apparent, that if this schedule is carried out, even imperfectly, the Convention will be a success. Discussions will need to be brief and pointed in no common degree. I have carefully examined the programme, and I am confident it might be fulfilled in letter as well as in spirit. It is the first time in my recollection of conventional meetings that a well-considered order of exercises has been ready for adoption at the opening of the Convention. It is a great something gained for us as a basis of future action. I am sure that the Convention will commend, therefore, that before we entertain upon our oral work the committee ascertain that the programme is not to be run down. I am also that they suggest such rules and limits of discussion as may secure to each speaker the opportunity of being heard.

Unless otherwise provided, it may be necessary to insist upon confining the discussion of each subject to the time allotted, which may be very brief, and time may be justly made down to the speaker who is expected to stand sponsor for topics, or to be especially interested therein, it will be necessary to make the utmost use of the time in opening and closing. The experience of many who have ever participated in educational conventions will bear us out in the fear that the time allotted for each subject is too short. It is a difficulty, however, that may be easily avoided, and should be by as whose life work is set to the measure of half hours. We need to have a more realistic estimate of the importance of whole-day regulations which we have up to our studies as chieftains among the many virtues. And in view of the ultimate results of the time, the time spent in preparation for the time, expense, and trouble involved, it will be well at the outset to accept the limitations and enforce the requirements of the con-

may be said to mean thought with each one of us should be so joined as to get the largest amount of permanent good out of the convention and to let this end let it be our first care to place our minds in the best manner for the consideration of things like that there are always those who need bringing forward. It is not enough that they be brought forward, but they must be brought forward open equally to all; and it will not do to say that if all do not enjoy them equally the fault is in the nature of the thing, for the fault is in our long service and favorable acquaintance, to gether with the greater faculty of speech and better knowledge of procedure, have quite another fault, and that is, that we are not equal to the without those conditions. It will be well to consider this fact, and by a little thought to see how we may be able to overcome our inequality to the lowest terms, let us endeavor to learn to measure each other and place ourselves in a common footing of mutual regard and equality. It is not enough that we have found the true purpose of our assembling, have to suggest, therefore, that at the earliest opportunity we should endeavor to promote the most general and the most favorable acquaintance, that as far as possible

we may begin our work on an even footing. The fact that this is a meeting of working teachers, and in the arrangement of the topics and exercises have shown their appreciation of the field to be occupied. It is one of the merits of this meeting, no matter how pronounced, is given to any one body of men, to be direct; so that whatever distinction any topic may hold must depend upon its inherent merits, or upon the wisdom and order of its treatment, or upon both. Therefore, he comes there to have a particular subject, or any subject to see that its claims are not overlooked from any failure to show it at its best. And this should surely not occur in a conference of this kind, only special in a broad range of speculative and many many practical uses, as are household words, and whose words are as familiar to us as the faces of our own children. This is a feature of our convention which will secure to it a lasting place in our history.

Another not less important feature exists in the diverse interests embraced—a feature which is fitly recognized in the title of our

association. I speak of diverse interests to express a common thought, not to mark a real distinction, for I am sure it will not be necessary here to insist upon the most vital truth of social economy touching the relations of those who plan to change those services. The efficiency of a economy of our work requires that there should be equal wages for pay and those who pay for work, but it is as much as the amount of pay must inevitably depend upon the quality of work there is no subject proper to be discussed here that does not touch alike these two classes. In our work there are no blind devices, no tricks oflegerdemain, no patent processes which are not open to skillful hands and delving brains.

[illegible]

and with some truth that there is no class of persons who are more generally self-opinionated as teachers. If such be the case, then there is some reason for it. In the main, teachers are ascetics. It is their habit to be ascetic, and to be ascetic is the constant habit of thinking for others and rarely met with minds self-poised enough to place them upon their defense. Their minds are so constituted that they are always in a circular and imperative, and it becomes difficult to accept with patience a line of reasoning which may dislodge them from their position. They are not so constituted that not because teachers are really different from other people, or that under favorable conditions they might not develop into liberal-minded persons, but because they are so constituted that they do not sufficiently encounter their equals, and because they are permitted too much to live by their own way. A meeting like this, if not a meeting of this kind, is a meeting in service to those who take part in it, to the one direction of liberating thought and ex-

publishing a book elsewhere, without undue delay. The same principle may get me a little more credit, but I will not probably go so far as to revise our own well-forgotten work, and I will not be so anxious to work widely and fast as to establish here a general fund of knowledge to which all may contribute. I have no doubt that I shall find to his credit. It is the peculiar province of knowledge that it exhausts itself. In fact, the more we know, the more we know we may be no more to him who discovers and reveals than it is to those to whom it is revealed. I am sure that I shall find it more than it is, but really getting it better held of it to attempt to shut up wisdom to ourselves, and to ourselves, it is a miserable act, for which there is not the poor excuse of the fact that we are not yet wise enough to make the world take cognizance of such weakness, and pay lack with congenial interest. I am sure that I shall find it more than it is, but really getting it better held of it to attempt to shut up wisdom to ourselves, and to ourselves, it is a miserable act, for which there is not the poor excuse of the fact that we are not yet wise enough to make the world take cognizance of such weakness, and pay lack with congenial interest. I am sure that I shall find it more than it is, but really getting it better held of it to attempt to shut up wisdom to ourselves, and to ourselves, it is a miserable act, for which there is not the poor excuse of the fact that we are not yet wise enough to make the world take cognizance of such weakness, and pay lack with congenial interest.

Let us not forget that we have in our several schools the noblest constituency to be found; that we are educating not future merchants alone, but future citizens. The fact deserves more than a passing remark, and I am sure it has received from us all more than a passing thought. Year by year as our work has progressed and taken shape has become more and more evident that its future is destined to compass in a most important sense the characteristics of an American education.

Those of us who were in the work twenty-five or even twenty years ago need only refer to the constituency of those days compared with that of the present to feel the force of these suggestions. In those early days the few business colleges in vogue had comparatively small attendance of young men, ranging from eighteen to thirty years.

of age, while the main thought was to supply some deficiency in early training, particularly in the matter of writing, arithmetic, and book-keeping, with a view always to a position, or to an advance in position, at the end of two or three months' cramming. The sessions were held on week days, and the students scarcely time for rest on Sunday. Students came and went at pleasure without thought of record or discipline. Life scholarships, rendering it impossible for any student to get in his lifetime that for which he had paid were not given, and the students' work was largely ignored and the manuscript course was as various in the different schools as were the qualifications of the teachers. And yet, under all these limitations, the schools did their work, and the results were good, and it is not to be wondered at. They supplied the missing want, and in so doing afforded just the instruction demanded worth the lasting esteem of all worthy pupils.

And nothing better used be said of these early efforts than that they demonstrated the schools for commercial studies, and that to them we owe the privilege of meeting in this hall. The changes have been numerous, but not radical, and the changes are usually in the material and methods of study and instruction. The curriculum has been changed to change our curriculum and methods to meet the changed condition of our patronage. The schools have been enlarged to provide more complete education for learners. No one else we expected now to give a few faint, insulating lectures to supply the needs of the few who had no other application of the knowledge, but we are forced to take on the place in the ranks of private schools, and to do so in the face of the fact that the business man knows to the profession. Without surrounding our distinctive characters and the distinctive character of the business man, it is necessary to enlarge the scope of our work, embracing a greater variety of subjects and covering the wider demands of a full preparation for the business of the world. We are faced with a younger class of applicants who wish to accept instead of the regular preparation, and we are forced to accept of them. We must include this desirable preparation or meet the most important requirements. And whether or not we do so, we must be careful to maintain certain in our curriculum. We are faithful to ourselves or others without in some degree supplying whatever deficiencies there may be in the curriculum. We are faithful to the principles of language, the cultivation of thought, the habits of business and society, the principles

ness of government and political action, because the people are not yet ready to take the initiative at that point. It is this broader aspect of the work that lies before us that give to the teachers the central point for the convention, the consideration was had to the demands of the whole country, and to securing a representation of the whole country. We should like to see a representative should exist in some shape an authoritative voice speaking for this speciality of education, and we should like to see a representative who is earnest in what we do, should know who we are our real colorators, and should be able to tell the people what we are doing. We should like to see an individual and co-operative labor that should no longer leave the public in doubt as to the results of the work, and should be able to tell the community in which we thrive to redeem our schools from even a lurking suspicion of superficiality. We should want to know the results of the work, and we should know we cannot perform and even to perform more than we promise. We should want our decisions to be based on the facts of the situation, and assert our true position as institutions of learning. The obtaining of situation should be the basis of our action, and we should be able to tell the public that we are not a centralized part of our work than the selection of their waves or the regulation of their families. We should be able to tell the public that we are not a position of mere b-jones for places, we should throw the obligation on the other side, and let the business world take a responsibility for the work. We should be able to tell the public that we are not a premium. These are the sentiments that we should like to see in the work which should render our country a more serious and a more responsible one than their adoption and enforcement should be accepted by us or the public as our work.

Gentleness of the convention, we are so sacred ground. As I stand here in this room, my mind goes back to the summer of 1884, when I was a young man, and met my first partner and co-worker, Mr. H. B. Bryant. I also met E. G. Folsom, and when I renewed my acquaintance with "Father Spencer" represented a warm personal friendship which has lasted for thirty years ago, age, gentlemen, in this room was laid the cornerstone of that wonderful "chain of colleges" reaching from one end of the country to the other, and the possibility of a united people on the same field, though with separate interests to work together. Of the five names mentioned but two designate living men—Mr. Bryant and Father Spencer.

We return here to our Mecca, and we reverently lay upon the graves of the departed, whose spirits I feel hover over us, the flowers of a remembrance which grows brighter as time wears away.

At the close of Mr. Packard's address, J. Soule was appointed Treasurer pro tem.

the absence of C. Claghorn, the Treasurer of the Association. The constitution and by laws of the Association were then read and an opportunity presented for the

## RECEPTION OF MEMBERS AND DE

during which the members were invited to arise in their places, giving their names, residences, business, with a short history of themselves, which proved not only an interesting but effective method of making known to each other the many strangers who were present. Many of these sketches were related with such a degree of humor and pointed anecdote, as to be very amusing, and well worthy of a place in full, in this report but want of space forbids; although we may in some of our future numbers give place to a portion of them.

Robert C. Spencer, Principal of the Milwaukee (Wis.) business college, then introduced the first topic for discussion.

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At the close of Mr. Spencer's remarks, the topic was open half an hour for general discussion.

Mr. Folsom, was pleased to see that topic so ably and properly presented. He believed political economy to be the basis of accountancy and business, and that it devolved upon business colleges to teach it.

H. C. Spencer, regarded it as an essential study and urged the importance of having a text-book prepared better suited to the needs of business colleges, than any now in use. At present there were several which were harmonious or contradictory in their teachings.

L. L. Sprague, said that authors were mixed that he became confused on the subject. One noted writer dwelt on a certain subject, cited his views, and another was coming along and saying the opposite of the syllogism which he heard when he was a boy "Moses was the meekest man, Samson was the strongest man, therefore, David killed Goliath." He thought the science was in its infancy, but even in its infant state it was a very important study in the curriculum of business colleges.

Interesting remarks were made by Messrs. A. D. Wilt, T. E. Hill, Frank Goodman, S. Packard, and T. M. Peirce.

The discussion closed with what we deem an important suggestion from R. C. Spencer concerning his method of teaching political economy, viz., to have students watch the fluctuations of the markets, and inquire, and be instructed regarding their cause, which was found in political economy.

A. P. Root, Superintendent of penmanship in the public schools of Cleveland (O.), gave a lesson illustrating his method of teaching writing in primary schools, to the teachers of the primary writing classes. His methods were ingenious. His illustrations apt and peculiarly adapted to interest, and impress a child's mind, to which, or in other words, to reduce his thoughts and language to the level of child's mind, he thought to be the greatest feature of the primary writing success. He made frequent use of simple stories, anecdotes which he always pointed with an important feature of the lesson. He placed great stress upon the importance of rigidly maintaining a correct position of pen (or pencil) hand, and body. He would at first take

Remarks were made by Messrs. Mayhe  
Soule and B. C. Spencer.

"THE MINIMUM OF COMMERCIAL LAW belonging to a Business College and how should be taught."

In his opinion sufficient commercial law should be taught to enable the student to conduct the ordinary affairs of business legal and so as to avoid all litigations. He should



especially understand the law pertaining to contracts, partnerships, exchange, collection, and payment of money, and should be taught by a regular teacher; by familiar talks and practical illustrations and applications, several of which are given, as they are pursued during the course.

Mr. Sprague's remarks were able, practical, and well received by the convention. An animated discussion followed, participated in by Messrs. H. C. Wright, Folsom, L. L. Sprague, R. C. Spencer, W. H. Flickinger, W. H. H. Duff, W. H. Soule, W. H. Mayhew, W. H. Sprague, H. C. Spencer and B. T. Wright.

H. C. Wright opposed any effort to teach business in the schools, but that should be learned at a law school. The little that could be taught in a commercial course was dangerous, and would lead to no other than the acquisition of an imperfect knowledge of law, when he would commit mistakes, which would lead to litigation, but he had conceived a skillful lawyer, he would have avoided. This idea was thoroughly combated by the other speakers, and it seemed to be the prevailing sentiment of the convention that a graduate from a business college should be sufficiently familiar with law to transact legally and soundly all ordinary business. At the close of this discussion the convention adjourned to meet at 3 P. M.

L. L. Sprague spoke at some length upon the subject. He had nothing to say against literary colleges, but he would say that a good business college was the peer of any educational institution in the land.

F. W. H. Wiesbach of the Wiesbach Institute of Pen Art, St. Louis, Mo., read a paper on "The importance of a knowledge of art matters generally, and decorative art especially, to those who pursue the art of engraving." Mr. Wiesbach's paper, though somewhat lengthy, was listened to with rapid attention, and it was a beautiful composition, defending the study of art as ennobling and purifying to the race.

"Many of you have observed and experienced the antipathy with which penmanship was treated at art exhibitions, and the impossibility of entering and classing penmanship among the fine arts proper. Of course we were vain enough to consider our art inferior to none, requiring equally as much skill in execution as our sister arts—such as

MINIATURE, PASTEL, AND ENGRAVING. "and even now we would reluctantly confess them as our superiors in art. But mark you, ornamental penmanship, to be equally appreciative and valuable, must possess merits equal in importance to any other of the fine

relations of numbers and principles; he should know the exact relations of the lines, curves, and straight lines do not contain, nor are pupils taught the same methods practiced in business.

The lesson by Mr. Peirce was followed by a spirited discussion by Messrs. R. C. Spencer, H. C. Wright, Wilt, Boucher, Pond, L. L. and W. H. Sprague. The question regarding "days of grace" in commercial paper arose. H. C. Wright thought that they should be abolished. R. C. Spencer also thought them bad policy, and moved that a committee be appointed to prepare a resolution expressing the sentiment regarding the custom of allowing days of grace on commercial paper, which was carried, and Messrs. S. S. Packard, Ira Mayhew and H. C. Wright were appointed such committee, after which a lesson was given by L. L. Sprague, principal of the Wyoming Commercial College, Kingston, Pa., upon the subject of

**BUSINESS CORRESPONDENCE.** He advocated strongly a general form which he had written out upon the blackboard. He explained every portion of the form and gave reasons for the same. The business letter should be written with the full address upon it.

smart. One reason for this was that many business colleges advertise to fit a young man to enter business life in three months and are consequently patronized by a class of young men who were irregular scholars before coming to the commercial college, and are only prepared to be fitted for business in three months. He thought these things ought to be remedied.

**POSSESSOR OF SLIGHT INFORMATION.** Mr. Spencer of Milwaukee, in discussion, said that those men who had those preconceived notions detrimental to commercial colleges are generally men of little information regarding the colleges and have very strong prejudices. As a remedy he suggested, that young men sent out from commercial colleges to these business men should not disclose the fact of their attendance at a business college until after their work is appreciated. By this means such men become the strongest supporters of business colleges.

S. S. Packard thought great care should be taken in teaching young men to engrave into their minds the necessity of not overrating themselves and their abilities; that if anything they should understate themselves. He did not mean to say, however, that a young

was opened by W. H. Duff, of Duff's Commercial College, Pittsburg, Pa., who gave a practical lesson in

**INITIATORY METHODS OF JOURNALISM.** showing how he presented this subject to pupils under his tuition, giving practical illustrations at the blackboard. Mr. Duff's lesson elicited considerable interest on the part of his class, which led to a lively discussion at its close, participated in by Messrs. Peirce, Folsom, H. C. Wright, L. L. Sprague, R. C. Spencer and Ames.

The next discussion upon the topic of

**THE CAPABILITIES OF A BUSINESS COLLEGE** was opened by D. T. Ames, editor of the Eastern Art Journal, New York, said he at the time when the utility, nay, the necessity of a business college can be successfully questioned, based on the fact that they have become a recognized necessity as much as special schools for instruction, in law, medicine, art, science, music or theology. It is true we occasionally hear some old fogey who himself advanced through all the various stages, from sweeping the stove to his position as an awkward accountant, say that the course of training in a business college amounts to little or nothing. Some have heard even affirm that such a course of training was a positive injury. We the complainant to attempt to initiate a well qualified graduate into his blackboard stage, and methods of conducting business and accounts. Such men are growing beautifully less; they belong to the past. It was their ancestors who used to burn heretics and witches, and ridicule seafarers, such men as Copernicus, Galileo, Watt, and many others, and men who have unnumbered new discoveries.

Business colleges are yet scarcely out of their infancy, though vigorous and rapid in their growth and development. They have much to do to attain to the full extent of their capabilities, and to command the high and honorable place in the great American system of education, to which their importance and great mission, as the schools of commerce and finance, entitle them.

To do this, the time now allotted to their prescribed course must be materially lengthened, and a more rigid demand for thoroughness of scholarship in all the branches taught, and diplomas be persistently refused to all who do not thoroughly comprehend the business colleges have been too lavish of their diplomas, to convey to the public an exalted idea of their capabilities.

The old plan of life scholarship should be discarded as unjust and injurious to both student and pupil, thoroughly businesslike, requiring as it does a uniform fee for a widely varied service.

Business college advertising, hitherto such as to convey to an intelligent public a much more elevated impression of their capabilities, and to command the high and honorable place in the great American system of education, to which their importance and great mission, as the schools of commerce and finance, entitle them.

J. E. Soule, President.  
H. W. Flickinger, Secretary.

108 SOUTH TENTH ST.,  
Philadelphia.  
Inc. 19. 1899  
Kindly place order after date of promise to  
have William's Sunbeam or order. Kindly send  
Dollars. Value received. J. E. Soule.

The above cut is a fac-simile reproduction from pen and ink copy prepared by W. H. Flickinger, who is superintendent of the special department for instruction in practical and ornamental penmanship in connection with Soule's Bryant & Stratton Business College, Philadelphia, Pa., and correct conception of the original which is a gem of beautiful and almost faultless pen work. Mr. E's splendid work is so familiar to all penmen in America that more explanation is unnecessary.

He touched at length upon the art of ornamental penmanship; spoke of the decorative arts of the ancients in comparison with our own, and suggested various methods of study. He touched on the value given by art to materials of no intrinsic worth, and encouraged in the highest terms the study of art.

The address was received with applause, and the association spoke in highest praise of the meeting then adjourned 'till 9 o'clock, Wednesday morning.

**WEDNESDAY MORNING, 9:30.**  
Then, Mr. Peirce, President of the Union Business College, Philadelphia, Pa., gave a

**LESSON IN BUSINESS ARITHMETIC,** which was exceedingly interesting and practical. He said that business colleges are the depositories of a business community for practical arithmetic, few of the reputed schools are could ever add, according to his idea of addition, that is so as to be certain that their work was correct—he here illustrated upon the blackboard how he rendered his additions certain by means of checks; we must have checks upon ourselves to be certain. He urged the importance of the use of multiplication and division by the use of multiples which required only a thorough knowledge of the facts of arithmetic. A pupil should thoroughly understand the

An inquirer wanted to know how the speaker would address a married lady in a business connection, and was answered "Madam," or "Dear Madam." But how would you address a lady in salutation, not knowing whether she was married or single? The gentleman scarcely thought a salutation necessary for a married lady, but he thought that many suggestions were offered, when a gentleman arose from the other side of the room and implored his brethren not to mislead us on the woman question. It was afterward agreed by the majority that "Dear Madam" would answer all necessary purposes. The discussion was participated in by Messrs. T. E. Hill of Chicago, Wright of Brooklyn, and J. P. Root of Cleveland.

**STANDING OF BUSINESS COLLEGES.** "The place of business colleges in the educational system" was the next topic for discussion, opened by Mr. J. C. Bryant of Buffalo, N. Y. He thought that the business colleges held a very important place in the educational system. Branches that were formerly taught exclusively in commercial colleges are now being introduced into the public schools, in the normal and high schools. A great many things are said of our colleges which are not true, and prejudices exist that which are not true. Some business men say they would not take a boy into their store who has come from a business college. They generally know too much and are altogether too

man should be too cheap; he wanted them taught to respect themselves. Mr. G. H. Shattuck thought that though there were fewer colleges now than formerly, they turned out young men more capable than every particular to enter business than ever before.

The Hon. Ira Mayhew, advocated modesty to be taught as an important feature of a business curriculum. He thought that if young men expected to receive large salaries they should prepare themselves to render valuable services.

Further discussion was participated in by Messrs. Wilt and A. H. Eaton.

**BUSINESS PRACTICE.** A "Lesson in Business Practice" followed by Mr. W. H. Elliott, teacher in the Metropolitan Business College of Chicago. His remarks favored a strict regard to the student to his business habits—punctuality, cleanliness, regularity, neatness, etc.; no matter what the real merit of the young man his habits do much to either make or destroy his prospects.

H. C. Wright and others followed in discussion. "BUSINESS HONOR AND MORALS." Mr. E. G. Folsom, of the Albany (N. Y.) Business College, followed with an address, which is given in full for its value to every reader:





partners where their withdrawals had been unequal, which elicited warm debate. Mr. Wright maintaining there was no gain in business until interest had been allowed on capital and salary for the proprietor.

At 12 M. the president, S. S. Packard, of New York, gave a lecture on "The Art of Success." He said that there was no subject of more importance to the human race. From the cradle to the grave, the only thing that man can make "No incentive was so strong as the shilling dollar to the business man. In a legitimate way he was getting increase in their income to add to their material property. You put forth your effort and you obtain a salary; therefore the acquirement of wealth is the only thing. Another source is capital in whatever shape it exists. And yet a third is the difference in the buying and selling of goods, exchange, buying, and selling, in other words. The difference in buying and selling is of course the profit, the acquisition of wealth. In these three points are contained the principal means of acquiring wealth.

There are, however, yet other means of acquisition where either capital or labor is exchanged for wealth. These may be defined by the word commerce. For instance, the increase in the value of goods, whether labor or otherwise. Mr. Packard also gave a short address on the subject of "How shall we manage the young men of the future?" He said that the great thing was to inspire them with self-respect, ambition—to develop in short whatever good qualities there are. There are many things which would impress upon them all as necessary to good government of colleges or schools, and that was the enforcement of strict silence among the pupils. Attention to details which are to often neglected as unimportant, such as a place for the student to work his hands to hang up his coat, thorough ventilation in all the buildings, attention to the temperature, and the like, are absolutely necessary if they wished their establishment to be a success. He also condoned the practice of

**GIVING GOOD CHARACTER.**  
to pupils left, when they knew well that they had not been by any means blameless during their course in the school. He was always ready to give a student to any of the pupils, but they were records of what had been made by them during the time he had known them. Mr. Packard's remarks were received with great applause, and at the close of it the convention adjourned until 3 P. M.

The Pennock Convention resumed its address at 3 P. M. Thursday, and formed their list of names to the penmanship illustrated by class drill movements and exercises. The speaker, given a lesson in a few prefatory remarks, that he did not intend to discuss original, but business penmanship. To acquire a good hand training was absolutely necessary. It was universally acknowledged necessary in every drawing, painting, reading, and yet there were people who maintained that a good hand could not be taught. Mr. Spencer went on to explain the

**DIFFERENT FORMS OF THE LETTERS**  
the straight line, the right and left curves, the loop, with its various combinations, &c., and then gave several examples of the different forms of letters to form them. The lesson, which occupied one hour, was exceedingly interesting and received a great deal of applause throughout.

The president read a communication from Mr. Edwin Cowles, publisher of *The Leader*, to the members of the convention, inviting them to visit his office and view his press at work.

**IMPORTANCE OF BUSINESS CHARACTER.**  
Hon. Mr. Mayhew of Detroit, Michigan, and an orator on "Business Franchise." The speaker dwelt upon the importance of a thorough business character to everyone. A knowledge of the business character is the only thing that can save a man from ruin. Many of the great bank failures, the too-frequent recurring cases of defaulting business men, the ruin of many a man by one-day business houses were often directly traceable to a want of knowledge, on the part of the man in business, of the principles of book-keeping and business qualifications.

A communication was read from the Brush Electric Company regarding the members of the convention to visit the building and view the machinery.

**ADDRESS ON BANKING.**  
George A. Elliott of Chicago, gave an interesting address on banking. His study valuable instruction was condensed by the speaker with reference to the practical operations of the business of banking. He reviewed in a terse and clear manner the usual transactions which occurred in business, beginning with the deposit and withdrawal of money, and leading up to the more difficult branches.

At 5 P. M. Frank Goodman of Nashville, read a paper on "Penmanship and Teachers' Institutes." He said that he was encouraged in this matter by the fact that it was a subject that was of great importance, and that as a rule too little attention was given to it. The subject was of such importance, and he would like to see some committee formed to

**DISCUSS THE DIFFERENT SYSTEMS**  
now in use, especially in reference to the introduction of the subject among teachers. A

suggestion was made and agreed to by the speaker that he should reduce his suggestion to a motion and bring it before the convention on Friday morning.

C. Clapham of Brooklyn then opened a discussion on "The minimum qualification which will permit a pupil to graduate from a business college." He anticipated on the pernicious system adopted by some colleges of "rushing" a pupil through in two or three months and giving them diplomas.

Thomas A. Peirce of Philadelphia said he should like to see some positive legislation on the subject.

S. S. Packard would like to see colleges restrained in some such matter, but he saw great difficulties in their way, and principally he did not believe that the idea of an association such as this could or would govern individual teachers. He did not wish to say that nothing could be done by them to put down these charlatan schools but it must be done individually.

Rev. L. E. Sprague, of Kingston, thought that they must rely more on

**THE MORAL FEELING**  
and good sense of the community at large than on any single person or institution.

C. E. Clapham of Brooklyn and S. S. Clarks of Cleveland spoke in the same strain. Thomas M. Peirce of Philadelphia offered as a resolution that Messrs. C. E. Clapham, B. Wright, and Rev. L. E. Sprague be appointed a committee to prepare a resolution on the subject and that they report the same Friday morning. The motion was carried unanimously.

country it is different, and every man and woman ought to be familiar with the constitution of their governing bodies. He recommended all of them to read the works of "that grand Englishman, John Stuart Mill," especially his "Consideration on Representative Government" and "Liberty."

Mr. Spencer then dwelt at some length on the Constitutions of the States and politics in public schools. At the close of the address the speaker was accorded a hearty round of applause, and on motion of the Hon. Mr. Mayhew it was decided to have it printed after Mr. Spencer had reduced it to writing.

D. T. Ames of New York then gave a lesson on

**ORNAMENTAL PENMANSHIP.**  
He introduced the subject by saying that until within quite a recent period there had been denominated ornamental penmanship had consisted chiefly of flourished quills, eagles, birds, dragons, and nondescript designs of no practical value or utility save as a means of displaying skill. By the pen, or by the writing master, for attracting patrons, for practical writing. The recently discovered photographic process by which pen and quills were transferred directly to stone and printed as a lithograph, or to a metal relief plate system, gave the penmanship the same as type, has opened a new and important field to all really skillful pen artists, one in which is ample promise for honorable and profitable employment. By these methods the penman is enabled to enter upon the domain of the engraver, and shares largely his honor and reward. It is not, however, that he must be an engaged a skilled master of his art. Many practical hints were made with illustrations

colleges is a modern convenience in the educational structure in this country. Duff established a mercantile college in Pittsburgh, Pa., in 1840. Crittenden opened a commercial college in Philadelphia in 1844. Later on there became identified with this department of education, Bryant, Packard, the Mechanics, Mayhew, Folsom and the rest of us. Now the number of them in the United States is about 125, and their standing is that of respectable and respected institutions of learning. And the teachers and principals exhibit a commendable spirit of fraternity and mutual respect for each other in the meetings of the association. The business college is a recognized institution for technical education. The kind, quality, and uses of the education imparted by it are well understood, and the classes of the community using the same are well acquainted and accurately known. The various subjects taught are presented to its students in an applied form, largely enhancing their value. To acquire the best methods of teaching the business branches, and to increase the facilities of the various institutions with which we are connected, to impart a sound, economical and useful business education are the purposes and aims of our associated effort.

With your hearty co-operation I feel that I can safely promise you a reasonable measure of success in securing these desirable objects. To have each individual member obtain devotion which my predecessors have not existing among you may still continue to be manifested by you. I fondly hope to secure a profitable, pleasant and agreeable meeting of the laborers in the walks of business education at Chicago next year.

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**IN THE EVENING**  
various members gave short autobiographical sketches of their lives. Among the many interesting ones Frank Goodman of Nashville, Tenn. gave the most checked history of himself. He was a boy, a teacher of the old folks generally look down upon in holy horror and predict for them a place in the State prison or an early hanging—one of the bad boys, in fact, whose large countenances and a desire to have their way give them numerous prisoners.

Mr. Goodman spoke of the good which a course at the Bryant & Stratton College of Cleveland did him when innocently a wreck and a stranger. After various comments with hard luck and misfortune he is now the proprietor of the Commercial College in Nashville.

**FRIDAY MORNING.**  
At 9 o'clock the convention resumed its sittings. Hon. Mr. Mayhew of Detroit, Mich.,

wrote and drawing, in the public school of Westfield, O. Mrs. J. A. Goodman, teacher of writing in the public schools of Parkersburg, Va., and Miss R. H. Smith, teacher, of Geneva, O., he admitted to membership in the association without payment of fees, which was carried.

**CIVIL GOVERNMENT.**  
The first subject on the programme was "Civil government as a subject to be pursued by business college students," by R. C. Spencer, of Milwaukee. The speaker said that in many half-civilized countries where the people had no voice in their government it was a matter of indifference to the inhabitants whether they were ruled by a tyrant or not; but in our country it was not so. It was not indifferent they had no power to remedy the evils which oppressed them. In this free

upon the black board regarding engraving and designing complicated specimens of pen work.

The various processes, of reproducing drawings and that requirements were explained. He believed that the profession of penmanship was an honorable and profitable one to all who could vindicate their skill as able and successful teachers of writing, or as accomplished artists.

Teachers and professions are valued and honored by society according to their claims for services rendered, and moral and social value. He believed that the penman, if he had paid, they must prove themselves highly honorable and useful.

**OFFICERS' INSTALLATION.**  
At 11 A. M. the installation officers were proceeded with by the newly elected president, Mr. Thomas M. Peirce, of Philadelphia, was escorted to the chair, and the retiring officer, Mr. Packard, made a few remarks. At the close of the convention, in the course of which he said that he had been charged by "one of the great fathers of Cleveland with showing plain" because his opening address was not published so fully in it as it was in the other. He said he wished to say to the members of the New president then delivered his opening address as follows:

**THE NEW PRESIDENT'S ADDRESS.**  
**GENTLEMEN OF THE BUSINESS COLLEGE TEACHERS' AND TRADERS' ASSOCIATION:** In assuming the duties of presiding officer to which you have elected me I desire to thank you for the honor you have conferred upon me, and to assure you that I will work earnestly and with whatever ability I possess, to promote the interests of our association and to secure the objects we have in view in meeting here today in convention. The business

I cordially invite to that meeting all business college teachers, principals and managers, and all persons to take counsel each with the other, and thus by discussion and teaching to have each individual member obtain clearer views of the work before him, and larger power and greater ability to perform it.

**GENERAL BUSINESS.**  
The times having now arrived for the transaction of general business, Mr. William H. Duff, of Pittsburgh, Pa., urged upon the attention of the convention the unwise and unjust action taken by the convention at its previous annual session, regarding the plan of selling life-scholarships, which was embodied in the following resolutions:

WHEREAS, The plan of selling "life-scholarships," or giving tuition through an unlimited time for a given number of dollars, which plan was adopted by the convention at their inception, rests upon such a business-like principle—the giving of something in an unlimited time, and is really a tax on intelligence, industry and application for the advantage of ignorance, idleness and inaction; therefore

**RESOLVED,** That this association congratulates itself that so many of its members have been so earnestly and so judiciously, and that the continued use of these scholarships is pernicious to the student, unprofitable to the Faculty, and degrading to the college.

And made a motion that that resolution be adopted, which was adopted with great earnestness, affirming that such a resolution was beyond the province of the convention, as it interferes in an unwarranted manner, with the business and rights of several of its individual members, who from local causes deemed it their interest to continue to issue

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spurious plumes where imitation naturally becomes feeble and the habit of the writer unconsciously asserts itself; and this revelation often becomes more positive by reason of the elaborate efforts that are made to suppress it. Things are overdone for fear, which would have been negligible had it been left; not to speak of gross blunders proceeding from the last source. I once examined a distorted signature from which had been carefully scratched out a line, immaterial and inconspicuous, which conformed to the habit of another person interested in the case, but not to the habit of the writer from whom it came.

Furthermore, the genuineness of a writing may often be disproved by the very success with which it followed its copy; reproducing its mistakes, idiosyncrasies, or its adaptations to its own special surroundings, in which respect it may correspond too accurately with some one genuine signature (the latter, for instance, of a suspected person) but differ unexceptionably from the ordinary habit of the reputed author. Modifications of style by diseases, as paralysis, may present similarly deceptive discrepancies or coincidences. All these investigations in respect to writing can be best pursued with the aid of the microscope, and, when there are any independent upon it. For general view of the words a four or three inch objective is best adapted; for special study of the letters a one and one-half inch, and for minute investigation of the nature of the lines or character of the ink a two-third or four-teeth.

Leaves, except the last blank one, of the largest sizes ordinarily made, and all should be of flat fold and of the best possible definition. The microscope stand should have a large, flat stage; though it is generally preferable to use a small portable stand which can be moved freely over the paper and focused upon it at any point within the range of the microscope. For this purpose I sometimes use a tank microscope, but more frequently a pocket microscope with its tube prolonged through the stage by adapters, so that it focuses directly upon the table. Even so large an instrument as Zeiss's history may be used to great advantage, though a lighter form and smaller size is more convenient and sufficiently steady for the purpose. Medium sized bull's eye is sufficient for the purpose of illumination; and good judgment is more important than, if not incompatible with, the employment of an ostentatious and unnecessarily elaborate apparatus.

To illustrate the application of the microscope to the detection of forgery, and of practical importance, and its dependence for much of its value on the appreciative comparison of related facts, I will describe a single and very simple case of altered writing occurring many years ago. A certain note, admitted to be genuine and properly signed, and upon which a considerable amount of money and a far greater value of character depended, bore date of the sixteenth of a certain month. The number of the year was printed on the blank except a single figure, 1, which was filled in with writing ink. There was also a figure 1 written below in the body of the note. The ink of the 1 in the body and smoothly written, of each size and color and style, as might well have been written at the same time and by the same person as the rest of the note. But the figures 16 and 1 of the date were written clumsily, twice as large as the other, with a pen of different proportions and with ink of a different color and density. This peculiarity of these three figures was well explained by the claim, supported by the most plausible circumstantial evidence, that the date had been left blank at the time of drawing up the note, and had been filled in at the time at which it was subsequently altered with the writing materials which came into sufficient possession of the writer of the figures. One person, who was largely interested in the note, having been signed earlier than the date upon its face, and who well knew whether or not it was originally dated by that date, asserted that its original date was several years earlier than that, though he did not fix it upon any one particular day. Another person who was admitted to have written the date, who had enjoyed unobstructed opportunities for changing it if he desired, and was largely interested in its bearing a date not earlier than its ostensible one, asserted that that was its original and only

date. At first sight, and still more after much patient study, it seemed hopeless to expect a solution of the case through the microscope or by any other means. The tracks of crime, if present, were never more carefully covered. The disputed figures were bold and square in character. Nevertheless, I attempted to make them look like the rest of the writing, and therefore suffered nothing from failure to accomplish it; and their well-marked character was satisfactorily accounted for. The surface of the paper was microscopically perfect, and had not been tampered with for purposes of concealment. Now, did a line run out into view like those of the rest of the writing; and if any such existed beneath the visible figures it was doubtless pale and thin, and little likely to be perceptible, even to the microscope, through the heavy coating of thick and muddy ink which covered and concealed it. Alas, by the peculiar character of the ink, this being diffused rather faintly over the top of the paper and at the same time condensed strongly upon the lower surface, there came into view an appearance which was lost by the least change of illumination, but could be restored again by careful arrangement of the light. Under the aid of the three disputed figures, though not equally distinct, there was a very peculiar wedge-shaped or triangular figure, broad and flat at the top and sharp at the bottom, and exactly such in size and position as would accord well with the rest of the writing and with the other figure 1 in the body of the note; but the latter I was unable to find. The wedge-shaped figure, strikingly unlike the wedge-shaped 1's. Comparison of a large number of papers known to have been written by the same author showed that the unusually triangular 1 was his characteristic style, and that the unaltered and not triangular 1 to the note, known to be his writing, was not his. The wedge-shaped figure, it proved in this case, a puzzling exception. It was evident that the date had been first written 11, and that the 16 had been subsequently written over it; and that the 1 of the year, though the right figure, had been similarly enlarged to make it look like the rest.

#### The Public Needs of a Business College.

Address delivered by E. E. DEXTER, President of the Ohio Business College, Cincinnati, at the Business Teachers' and Parents' Convention at Cleveland, Ohio.

GENTLEMEN: There are some propositions to claim to do to admit of demonstration. To attempt to prove to this audience the public need of a business college would seem like arguing the necessity for sunshine. But this does not mean that the necessity for this proposition is not quite so plain, in fact it may be more difficult to prove than it seems. To establish the necessity for a business college we must show that the subjects taught are essential to the best success in business.

Secondly, that the business college teaches these subjects thoroughly and practically.

Thirdly, that they are not successfully taught in the public school, academy, college or university. Should we succeed in establishing these points, we may claim to have demonstrated the public need of a business college.

We fall in line of these points the necessity for such an institution is not proved. To show that the business college curriculum is an indispensable qualification for the best success in business is not difficult, yet it would require more time than is allowed in this discussion. Hence I shall assume, what I think is hardly really admit, that the topics taught in business colleges are a necessary preparation for business.

That the business college does impart to its students a sufficient knowledge of these subjects to enable them to do business successfully, is less than proven when we remember that it is less than twenty years since the establishment of this institution in the principal cities of the Union. Yet more than thirty per cent of the commercial business of this country passes through the hands of the graduates of this institution, as proprietor, business manager, salesman, agent, financier or clerk.

My friends, at this rate, the time is fast approaching when the business of this country will be controlled by the graduates of the business college. Through the business college and its teaching the financial condition

of individuals, companies, corporations, States and the nation. Eighty per cent of the graduates of the business college enter directly into some department of business, and contribute to the pushing forward of the grand enterprises of the American people.

With all this before us, where is the business college man who would admit that the business college is not a necessity? That the public schools do not meet this demand is proven first, by the fact that about eighty per cent of the youth withdraw from them before reaching the grammar school proper, at its age too young to master the elements of the business of the world. Hence these cannot be prepared for business or citizenship. As the time that remains is much occupied with music, drawing, botany, physics and science, there is no opportunity for the pursuit of arithmetic, penmanship, grammar, book-keeping, etc. Hence, the youth leave the public schools poor penmen, arithmetic and grammarians, without any knowledge whatever of matters preliminary to business.

Secondly, when we take into consideration the fact that not more than one-tenth of the thirty thousand teachers in our grammar and high schools are competent to teach with sufficient accuracy and rapidly to fill the position of entry clerk in a good business house, and the additional fact that a less number can produce an order, promissory note, draft or bill of exchange, and explain its use, it must be admitted that even the higher grades in these schools are wholly inadequate to prepare the rising generation for the best success in business. What is true as to a lack of qualification of teachers in our public schools is emphatically true of the teachers in the academy, college and university.

My friends, there is no other institution that can fill the place of the business college in the educational facilities of this country. It is an institution in which all instruction is brought down to an actual business basis. The business college combines to the fullest extent Herbert Spencer's ideal of a perfect system of education, in which the pursuit of study is both practical and profitable.

The business college teaches its students to think, speak and act for themselves. It is an institution so unlike anything else in the history of educational facilities, it may justly be regarded as the grandest invention of any age. Blot the sun from the heavens and darkness, decay and destruction must follow. So, blot the life from the teachings of the Savior, and from man the divinity within, and moral degradation, sin and misery will reign supreme. Obliterate the business college, and with it the labor of those identified with this department of education, and individuals, companies, States and the nation, are financially at sea, without ballast or compass. The very foundation of civilization is sapped; everything is confusion, chaos, bankruptcy and ruin; and the greatest action that God has placed upon the face of the earth degenerates into a state of barbarism.

#### Liar.

In the heat of wrath, or the bitterness of love and pain, one might be excused for exaggeration or misstatement. But in the coolness of one's strength to sit and lie willfully, without a provocation or apparent temptation, is beyond all reasonable right to pardon. Such a person never ought to be pardoned or trusted; he is a liar past redemption, and ought to be considered so. He ought to be made to know that he is scorned by all decent people. He is a liar.

Through and through he is a liar. He ought to be made to know that people understand it. If honest people only had the will to do it. One cannot do it alone, but honest people joined in brotherhood might. He ought to do it. Every lie ought to be branded as a lie. Every liar ought to be branded as a liar. If this could be done, even a liar would speak the truth from policy a part of the time, and some who are but partially developed in the term to be honest from principle, if truth became popular and sinners were blackened according to its merits. It is because the liar has a smooth tongue that people listen to his lies respectfully and publish them, and it is because the truth is many

times unpalatable that the voice of honesty becomes a dread in the land. People who learn to lie, get to lie so well that they deceive even their own individuality with their lies, and mistake their hypocrisy for the seal of truth. They are so used to the crime of perjury that it becomes second nature in their speech, and their lies are therefore lost the speech of lies, and lies are but the breath of their existence. They are filled with lies. They lie to their own souls and swear to lies. And they have such a beautiful method about it, if you look at their ingenuity. It would cost them but a particle of their present effort to speak the truth, and they would be so enough, but they are liars, and they view all things from the liar's standpoint. They have clarity in plenty for larger liars than themselves, but there is always something wrong which they can see about to feel.

One wonders that they are not struck dead with lies in their mouths to crush them forever. It is one of the mysteries and miracles of Providence that they are not. What they live for is beyond all human finding out. Possibly they live solely as a standing proof of God's mercy. Possibly they live to torture the lesser of forgiveness and patience into the world, and their lies are figures of a lie, and spurs a liar more. If there were no liars we should have no lies. The lie must be conceived and go through the pre-natal development before it is born and becomes a living, walking, never-dying lie. The germs of lies must be acted upon and receive their nutriment from human consciousness before they take their living form to shame mankind forever. The poison of falsity like any other hurt, grows and strengthens till it becomes a raging heat where fury earth and heaven cannot quench without the co-operation of the human will. The more lies are suggested the more increases the appetite for them. Still more, the more the liars are, the more people are compelled to wage against lies is like the strife against the never-to-be exterminated tribes of vermin, except the strife against lies requires eternal vigilance, undying courage, and the mustered hosts of all their combined moral forces. Every lie needs to be met with truth, and truth is the only way. Every liar needs to be silenced by undisputed contempt from all good people. Every liar deserves the cold shoulder, for babbling leads to lying. Deceit, jealousy, spite and malice lead also to a vicious perversion of the truth. What we want is candor and honesty. When we speak or do, and nobody to lead the way of action. We are not compelled to lay our souls all bare for the gratification of meddlers, but we should be true.

There are ways of disposing of meddlers, open to people of tact, and they are to be cultivated and commended. But let us shape our lives by the square and compass of truth. Let us serve lies. Let us live for truth, stand for truth, fight for truth. Let us be patient, let us have courage, let us suffer not. The unborn heirs of honor call aloud to us; the pure of all the past debt demand us. God is on the side of truth and hath marshaled us to battle. We must fight. Inactivity becomes a sin. Silence is a kind of a lie. Against the hosts of man the voice of truth must stand. The name of truth is bold, brave leaders should shine on every pure soul's banner of ambition. For truth, with truth forever and forever. Let this be our ideal. This is the noblest, the highest, the grandest of all ideals.

MARCO MARLE.

A German priest in Styria lately lost his life from a wound caused by a steel pen. He had a careless habit of leaving his pens in the inkstand with the points sticking upward, and he inadvertently struck with the palm of his hand the point of a pen thus sticking up, and the next day he felt seriously ill, and the doctor declared it a case of blood poisoning. On the third day the hand and arm were terribly swollen as high up as the shoulder and after suffering great pain through eight weeks he died.

#### Communications

To the columns of the JOURNAL, regarding any department of teaching or practice of writing, or upon any branch of practical education, are respectfully solicited.



## THE GIFT OF PENMANSHIP.

By PAUL PATRICK.

Quite startled with a day of toil,  
A laborer as he homeward drew,  
Lay down beneath the early dew,  
And thought to rest the while;  
But ere the second slumber star  
Had overtaken him he saw—  
His careful pointers were dispersed—  
The night was all a glow.

Whereas, a gentle being came,  
And bending forth o'er him said,  
"A laborer, poor child, art thou?  
The letters answered,—"Yes, I am."  
"Thou art not my day's laborer, but mine."  
"Now wherefore my touch shall fall,  
And thou shalt have the gift I bring."  
Thou of my members shall decide."

The laborer measured well, he saw  
That such his level, his, the very one  
Were better than such eager loaves—  
Or what the scholar paid for—  
Alas! the vision faded grew,  
He stood in wonder, but he lay,  
Amazed, he saw it fade away—  
Glow dimmer, like the sunsets dew!

Forthwith, he stretched his graying hand,  
And bunched the fingers of the fate,  
And pointing into vision's air,  
And pointing to the heavenly land,  
He wailed, and with a strange, new gear,  
Unconscious, wrought with dissonant pen;  
He sought Art to breathe new music—  
Lest none but her exultant place!

## The Writing Class.

By A. J. PATRICK.

XI.

TALK TO TEACHERS: ON ANALYSIS.

What is the use of analysis?

The use of analysis in penmanship is for classification, method, criticism.

Classification in penmanship consists in gathering the letters of the alphabet into groups of similar characters. The main part of every letter in a group is the framework, principle, or law of construction of that particular group. For instance, the capital stem forms the main framework of a large class of letters; this principle are built upon the individual characteristics of each particular letter of the group. Thus classification groups the fifty-two seemingly diverse forms of the alphabet under a few well defined principles.

Method, in penmanship, is a logical, systematic and progressive presentation of the art of writing; such that the first efforts of the pupil are made simple and easy, and that each step is a preparation for the next succeeding one. Classification marks out the general divisions of the script alphabet; method arranges, organizes and systematizes the details, filling in the gaps.

Criticism, in penmanship, is the application of knowledge and judgment to a written form, to discover where it is wrong, and where to remedy it. Criticism does for a letter what proof does for a mathematical proposition. It looks at each separate step, to detect, find out, and correct what would be fatal to the accuracy of the final result.

How does analysis accomplish this purpose? Analysis furnishes the basis of classification. It makes the main part or framework of each letter the standard of its construction. Analysis having first searched out the framework of each individual letter, finds that there are but a few standard forms, each of which is the common principle of many letters. Analysis determines, as it were, the order of architecture to which each letter belongs, and assigns to each its proper place.

Analysis does not stop when it has determined the framework of the letters, but it also separates the letters into their elementary parts. It thus goes to the foundation of penmanship, and opens up the entire subject. Method now has a chance to organize this material into a complete system and thus lay out a short, practical, and easy road to the acquisition of a good hand-writing.

In criticizing the letter we must compare it with some standard model which is before the eye, or else in the mind of the writer. To be of material assistance to the pupil in forming correct letters, each letter must be analyzed in detail. If a letter is wrong, some elemental part or parts are wrong; and to correct the letter, such elemental part or parts must be corrected. Analysis is thus able to scrutinize every part of every letter, and to guide the pen at every stroke.

What is the use of analysis in order to accomplish this purpose?

It must contain all the main compound parts of the letters in order to serve the purpose of classification.

It must contain all the fundamental elements of the letters in order to serve the purpose of criticism.

These compound parts must be classified

together, and the elementary parts classed together; and these two classes must be kept entirely separate and distinct in order to serve the purpose of method.

Analysis serves a practical purpose in penmanship.

In itself, analysis is nothing, and if not a means to an end, is absolutely useless, no matter how logical and ingenious. The object in view is to arrive at a legible and practical handwriting by the surest and most direct means, since it is to be an immediate and practical use. Analysis has classified the script alphabet into groups of similar characters. When the pupil has learned one letter, he has found the key to every other in the group, and has but to build on a common principle the individual characteristics of each. The teacher knows and facilitates progress. But analysis does more than this. It has arranged the letters of the alphabet in the order of their comparative difficulty, and has thus marked out a methodical and progressive course, which is the surest and only direct route to the final result.

Analysis has made the first steps in the acquisition of the art so simple that writing is now begun in almost the lowest primary grades. In penmanship, primary writing especially should be arranged after the analytic method. It does not follow that the classification of the letters is to be made fully explained, but the pupil should be led in the path laid out for him by science, and at a later stage of his progress he will be able to look back and appreciate what has helped him onward. The elementary analysis is of incalculable value to the pupil as a standard of comparison, and as an instrument of criticism. It points out the way at every step of progress, and is a constant check upon wrong practice. It tells the pupil just what to do just how to do it, and just when it is done. In no other branch can criticism be more simply and advantageously applied than in penmanship, and in no other can the pupil have his knowledge so fully confirmed.

To what extent should analysis be carried? The grand object of analysis is criticism. Hence, it should be carried just so far as will serve the purposes of criticism. It is not sufficient to stop at compound parts, however simple, because these are equally as susceptible of analysis as the letters themselves. Nor should the division be carried so far as to destroy the individuality of the elementary parts. But the analysis is complete, when it has identified those parts of the letter which are units in its construction, and hence units of criticism.

Art, which is indeterminate and vague, cannot awaken enthusiasm. The analytic method, the outgrowth of analysis, is not a drowsy one, inviting to apathy. It brings life, light and energy into penmanship, and stirs up the sleepers. Thought directs practice. Every line is an interpretation of an idea, and the mind thinks out what the hand executes—*Primary Teacher.*

## A Hint from a Master.

Several years ago Mr. Loring, of Boston, engaged Mr. Schoff, an engraver, to engrave the Rev. George MacDonald for him. He sent to England for a photograph, which he forwarded to Mr. Schoff, who was then in Washington. Mr. Schoff sent it back with the words that he could do nothing with it as it was, and asking Mr. Loring to go to Mr. Hunt and request him to furnish a sketch after which he could work. "Tell him it is for me and he will do it," said Mr. Schoff. So Mr. Loring went to Mr. Hunt's studio on Summer street—it was before the great fire—and found a notice on the door: "Engaged. Positively no Admiring Mr. Loring's work, however, and Mr. Hunt came to his work with palette in hand. Mr. Loring explained his errand and Mr. Hunt said in an abrupt way: "Oh, I am altogether too busy to do anything with it, I have just had to refuse an order from the artist who has been to me." Then said: "Did Mr. Schoff send you to me?" "Let me see it." And taking the photograph and scanning it instantly with his marvellously quick, keen glance, he made about half a dozen pencil dashes on it and then handed it back with the words: "There, send that. That will show him." "What?" "He had not taken half a minute in doing it, but

simple lines were enough to tell Mr. Schoff just what was wanted, and he produced a remarkably fine engraving.—N. Y. World.

## A Challenge.

Whereas, the decision rendered in favor of the solution of the problem in *Book-Keeping*, offered by G. R. Rathbun, and published in the PENMAN'S ART JOURNAL, is erroneous, and is utterly inconsistent with the ideas conveyed in the statement of the problem—I therefore challenge Mr. Rathbun to prove any statement made to the contrary.

Mr. Rathbun is making the problem say—"Sold one-half of my business to John Smith, who became a partner, and shares equally in gains and losses. I have on hand Merchandise, valued at \$12,000. Store and fixtures \$8,000; received in payment Cash, \$5,000, his note for balance, \$5,000.

On this statement we find but two persons represented, the vendor and the vendee.

As a general rule, and in conformity with the teaching of leading text-books on this subject; we find that when a person is in business for himself, his own name is represented by the term *Stock*. I therefore claim that Mr. Rathbun, while in business as sole proprietor, and before he had represented his name by the term *Stock*. Having sold one-half of his interest, the business changes from a stock to a partnership concern, and to make the required changes in the books, Mr. Rathbun must necessarily debit *Stock*, with no amount that will balance the account, the amount being actually the partners, crediting each with one-half of the amount charged to *Stock*. To do this properly, a journal entry must be made as follows:

<i>Stock</i> , To Sundries	\$20,000
G. R. Rathbun,	10,000
Smith	10,000

Had Mr. Rathbun stated his problem aright, he would have received correct answers by the hundred. The statement should have been made to read thus—G. R. Rathbun has sold to John Smith one-half of his business, consisting of Merchandise, valued at \$12,000. Store and fixtures \$8,000. Received in payment, Cash \$5,000, his note for balance \$5,000. Mr. Smith enters as a partner and shares equally in gains and losses.

In the foregoing statement it is apparent at a glance, that there are three persons represented, the vendor, the vendee and the book-keeper. If the latter would naturally be presumed that the book-keeper had opened his books, according to ordinary and proper usage, in the name of G. R. Rathbun as sole proprietor, having him credited with \$20,000. After the sale a partnership is created, whereby it becomes necessary for him to make an incoming partner with one-half interest in the business, and debit. Mr. Rathbun with the same amount, thereby reducing the latter's capital to one-half, and equal to that of Mr. Smith. To effect this change in the books, the book-keeper would be required to make a Journal entry as follows:

G. R. Rathbun,	\$10,000	To John Smith,	\$10,000
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The reader will readily comprehend by the above explanation, the reason why Mr. Rathbun did not receive more answers to his problem, that were consistent with his own views. I for my part consider it as a serious wonder, that he did find a few solitary answers, and that the nature of the original entry, it is of great importance that its contents should be stated in plain unequivocal language, and that the nature of the original records, even after standing the test of a most rigorous and critical examination, as some books are subjected to, by lawyers and experts.

The real worth and utility of Double Entry Book-keeping, as it consists in the complete and immutable, historical records. Its practicality chiefly consists in its convenience and its systematic form for the purpose of making the nature of the great variety of business transactions be denied. In making my challenge, I do not base my protest merely on the error, or on any ambitious motives, but I consider it a duty I am myself, my profession, and all who are interested in the science of the great and noble cause—practical education. I would respectfully solicit a general discussion of the same to have the matter thoroughly sifted, and settled in a beneficial and satisfactory manner.

I am, Very Respectfully,  
H. M. WILSON, Pres.,  
N. W. B. Co., Madison, Wis.

DAVENPORT, IOWA, Aug. 6, 1879.

Editor Pennan's Art Journal.

DEAR SIR: I beg pardon for bringing up the problem in *Book-keeping* which appeared in your July number, but the solution so given in the August number is susceptible of being incorrect: As explained by Mr. Geo. R. Rathbun it is absolutely wrong.

The question does not require any of the Ledger accounts to be closed. It simply asks for one Journal Entry. What the business is worth at the time the sale does not figure at all in the Journal entry required, but the original proprietors' account does, and that is not given; hence it is a question only half stated. His account may have a net credit of \$30,000 at the time of sale, or it may have no credit at all, may even have a net debit.

The new proprietor, John Smith, bought one-half of Mr. Rathbun's net investment and one-half the accumulated gains or losses to that date for \$10,000. The gains or losses will be shown in the representative accounts, and since one-half the gains or losses are assumed by the new proprietor, he will be entitled to one-half, that may accrue after his purchase, no entry should be made in the Journal to cover the gains or losses at the time of purchase. The Journal entry, as accepted, reads,

Geo. R. Rathbun, Dr.,	\$10,000	To John Smith, Cr.,	\$10,000
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I imagine S. S. Packard, J. C. Bryant, or E. G. Folson, eminent and well-known authors, would look askance at that answer if presented to them, and say, "Tut, tut, boy! That could only be correct in case the Ledger was closed before the Journal entry was made unless Mr. R.'s net investment was just \$20,000.

Let us imagine, for instance, that Mr. R. invested \$20,000, and had a net credit of that amount on the books, at the time of sale his account being represented by the Ledger title <i>Stock</i> . The Journal entry should be,	To R.,	\$25,000,	
Stock, Dr.,	\$50,000,	" S.,	25,000,

If Mr. R.'s credit in the Ledger were under his own name the Journal entry should be,  
R. Dr., \$25,000, To S. Cr., \$25,000.

Suppose, again, that Mr. R. had a net credit of only \$1,000. The Journal entry should be,  
R. Dr., \$2,000, To S., \$2,000.

Again, let us imagine, if you please, that Mr. R. had withdrawn exactly as much as he invested. No Journal entry would be required, as Mr. R. purchased one-half the accumulated gains, and no more, and they will find their way to his account when the Ledger is closed.

Finally, let us suppose that the Debit side of Mr. R.'s account was \$2,000 larger than the Credit side at the time of sale. The Journal entry would then be,  
S. Dr., \$1,000, To R. Cr., \$1,000.

The Journal entry would be such as will equally balance the balance of *Stock* account between the partners.

According to the reasoning of Mr. Rathbun it would make no difference how much the original proprietor invested—provided he was worth \$20,000 at the time of sale. The Journal entry would be just the same in either case mentioned above, if his theory be correct. My studies are a correct Journal entry to the question, as follows:—"Dr. Stock, the old proprietor, for enough to cancel that account. Credit the old proprietor for one-half and the new proprietor for the other half of that amount." As the amount of Mr. R.'s investment was not given, no amount could be stated.

The student submitted history to me, and I forwarded it, certifying that it was correct. If Mr. Rathbun means me by the "business college professor behind a student I now come to the front and in all modesty offer that the student is right and Mr. Rathbun is wrong. Very Respectfully,

J. H. LILLMAN, JR.  
The two foregoing articles were put into type for the September issue, but omitted for want of space.

A few hints from a perfect master are often of more service in developing the capacities of a pupil than the most protracted lessons of an inferior teacher.—Bryant.



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Give your name and address very distinctly.

An Unprecedented Edition of the  
Journal.

Of the September issue we printed 24,500 twelve page copies, which have been mailed to all parts of the United States and Canada, and many to foreign countries. Few teachers were in the principal area and the JOURNAL was new to many. It was safely ranked among the most popular and successful class journals published, and why should it not be the most so? It certainly treats upon an art, and subjects with which all teachers should be familiar. We have to do, and in which they should have an interest. We fully believe that were the JOURNAL properly presented in every community throughout the country that it would reach a circulation of at least monthly 100,000 copies, and it certainly would be the means of materially aiding all teachers and pupils of writing to do better work, and make greater progress, thereby greatly elevating the standard of writing in the schools. We are sure that all our friends and the friends of good writing to do all they can to aid us in extending the circulation of the JOURNAL. During this fall and coming winter, now that the holidays are so near, we hope to hear from them graciously and often.

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Hereafter this work will be mailed on receipt of \$4.50. It is universally conceded to be the most comprehensive and practical guide, in every department of artistic and displayed pen work ever published. No penman seeking to excel in ornamental penmanship can afford to be without it.

Flourishing, and the Penman's Art.

That flourishing is an art we assume no one will question, and like all other human methods of presenting to the eye thoughts and imagery drawn from objects, real or fancied, it ascends to *high* or descends to *low* art, just as it is employed by the artist of the highest and the lowest of such skilled artists as of Williams, Spencer, Flückiger, Weisbach, Hismun or Soule, it certainly assumes the dignity of a high and noble art; if upon the other hand it is from the undisciplined pen and brain of a novice it is very likely to savor of *low* art. The pen and pencil if employed by an Angelo, Raphael, or Michelangelo, the most exquisite gems of beauty, and are the instruments of high art, but all who have wielded the brush or pencil have not ascended to the domain of high art. For the embellishment of many styles of lettering there can be nothing more appropriate and graceful than the pen and pencil employed with greater facility than flourishing. The pen and pencil note engraving, which represents the highest degree of perfection attained in the reproduction of gems of art, flourishing enters largely as an ornament, indeed, a bank note with no flourishing upon it is a rare exception. Also upon diplomas, certificates, &c., the pen and pencil note engraving, and, especially, flourishing predominate as no embellishment.

That some ornament for lettering is desirable, all observation and experience proves, and therefore cannot be doubted. That which embodies most of grace and is executed with the greatest facility, and used with the least liability to give offence, is certainly preferable.

In our practice we have found it desirable to use a different species of ornamentation with the variation of our subject and styles of lettering; this for the reason that certain kinds of ornament appear to be more appropriate for one style of lettering than for another, and also necessary to secure the proper variety and effect in elaborate designs. These varieties of embellishment consists of pictorial, floral, flourishing and linear work. The pictorial is desirable or appropriate only in the case of illustrating the subject; the floral is general in its use and appropriateness. Both the pictorial and floral require to be executed by a master, and with a degree of care and labor which cannot always be commended and recompensed; in such cases, the linear work, which is simple and easily executed, can be employed, must be largely used, for the embellishment of old English and German text lettering it is peculiarly appropriate, and these styles of lettering are also very appropriate and most largely used in the penman's art, especially is this true in the case of the English and German styles, which often constitutes no small share of the penman's professional work.

A liberal use of flourishing seems to have characterized the penman's art from time immemorial, and few human productions will so readily lend themselves to equal and so faithfully executed and flourishing imitations. Such a specimen, displayed in a window upon any of our thoroughfares, gathers at once a crowd of admirers. This is from the fact that it is penmanship, and known at once to be such by this distinctive and characteristic flourish, which the same work reproduced and embellished according to the more set and formal art of the engraver would scarcely attract attention. We do not believe, with some of our brother penmen, that flourishing is not true art, and that it is not to be despised and ignored by the professional, nor should it be the aim of the pen artist to depart from his hitherto distinctive style for that of the engraver and lithographer. Penmanship would thereby lose its identity, and the penman himself, as a distinct and individual and hopeless rivalry with the engraver.

We say unequal and hopeless, because the penman is usually called upon to execute that species of work of which a single copy is required, and, consequently, for which a correspondingly low rate of compensation must be paid, while the engraver bestows his skill upon the engraving of a plate from which many copies are to be made, the value of which is considered in fixing the

degree of compensation, which will be as much greater than that paid to the penman as the many copies are more valuable than the one, therefore, there cannot, as a rule, be that inducement to the penman, to at all times exercise his greatest care and skill that there is to the engraver. Yet we are happy to observe that exceptions to this rule are now made more frequent by means of the photo-engraving and lithographic processes, by which well and properly executed pen-work is very perfectly reproduced upon metal or stone, and thus comes into comparatively successful competition with engraving. Of this feature of the penman's art we shall say more at a future time.

The Art of Writing.

Writing is the art of expressing ideas by visible signs or characters inscribed on some material, and includes in its broadest sense the hieroglyphic and pictorial system of the Egyptians and of many modern barbarians, as well as the alphabetic system of the more polished figures representing objects by an imitation of their forms, or by some symbolical indication of their nature or properties; or it represents the sounds which are used in spoken language to express those objects. In the former case it is the hieroglyphic, in the latter phonographic. Of the origin of writing, we are told by the Jews, that Ench, Adam or God himself, the Greeks to Mercury or Cadmus, and the Scandinavians to Odin. The first step toward writing was to mark likelihood the representation of external objects by more or less imitation of their forms, without any indication of the necessities of time or place.

where the pictograph was used to represent an advanced stage of the word, the application of the symbol is significant to some of these figures, so that the picture of two legs, for instance, represented not only two legs, but also the act of walking. The picture writing of the ancient Mexicans may be cited as an example of this system, but it belongs to a more advanced stage of civilization, many of the characters having a clear phonetic value. The Mexicans, however, had no alphabetic system, their phonograms representing syllables or words. Pictures, represented for the sake of convenience, gradually became conventional signs; but at what time men first conceived the idea of making these characters stand for the sounds of spoken language instead of the objects of visible nature, we have no means of knowing.

Common belief ascribes it to the Phœnicians from whom it was transmitted to the Greeks; but Klaproth gives the honor to the Chaldeans, basing his opinion upon the argument that the name of the letters which must have come to the Greeks with the letters themselves, contain the emphatic *a* which properly belongs only to the idioms of Syria and Chaldaea. The *heal* is in fact, found in twelve of the twenty four letters of the Greek alphabet, but it is lacking in all the others. Many of which there is reason to suppose are of equal antiquity with the others. Klaproth admits at least three different sources of writing in the ancient world, viz.: the Chinese, the Indian and the Sinitic.

Other authorities reduce the number to two, the Chinese and Egyptian, the latter being the source of the Sinitic, and through it of the Arabic. The Chinese, however, to the manner or direction of writing, the most diversity exists among different nations. In the rudest system of picture writing the figures were placed just as the concepts came into the mind. The Chinese and the Mexican picture writing was read by columns beginning at the bottom, while that of the Chinese and Japanese is in columns beginning at the top; and passing from the right to the left. The Chinese and Japanese were written either in columns or horizontal lines, according to the shape of the surface on which they were to be inscribed. Ethiopic and cuneiform writings run from left to right, and the latter are also written by the races in India and Europe; while the Arabic writings are read from right to left, the Arabs saying that "it is more reasonable to see the end of the line is coming than to see the beginning of the line." They arrange their numerals as we do.

The Greeks in old times wrote from right

to left; thereafter adopted the style of beginning the first line at the right and the next at the left, thus alternating from right to left and from left to right; from that method they passed to the modern European method. In both the ancient Greek and Roman manuscript all the words are written in uncial characters, and are separated by neither points or spaces; punctuation points were not used until after the tenth century. The Germans at first used the Latin characters, but adopted the present characters about the thirteenth century. The ancient nations of Europe seem to have written in an alphabet common to them all, called Runic; it has left no traces in modern European alphabets.

There are no traces of writing in Europe before the Roman conquest, in the fifth century, when Latin letters were introduced, and the first traces of the modern alphabet are not till the sixth century, from which time what is called the Roman *Naxos*, strongly resembling the Roman, prevailed until about the middle of the eighth, when it was succeeded by the *Carolingian*, which continued to be the middle of the ninth century, when it was changed to the *Saxon* running hand, and this was afterward mixed with the *Romanian* and *Lombardic*. During the tenth century the *Carolingian* again prevailed, and this was the style that prevailed until the middle of the twelfth century; the characters of which were small, round and extremely legible. The modern Gothic date in England from the thirteenth century, and was introduced by the middle of the fourteenth. The English Court had, a barbarous corruption of the Norman, was contrived by the lawyers in the sixteenth century, and lasted until the reign of the II, when it was abolished by law.

## The National Banking System.

We often wonder if our Greenback friends who are so severe in their denunciation of the National Banks ever pause to reflect upon the favorable side, to the public, of those institutions. Although we so far agree with the Greenbacker as to believe that all the currency of the country, whether metallic or paper, should be issued by the National Government, yet when we contrast the convenience and safety of the present system with that of the old State and individual banks in vogue before the rebellion, we are certainly thankful for the change.

For the redemption of the notes issued under the old system, there was no certainty of security beyond the integrity or ability of the parties who issued them. They passed the responsibility to the solvency, and the creditworthiness, and the credit ratings of the parties who issued them. Whenever a note was offered in payment it was scrutinized—first regarding its genuineness; 2d, the place and parties who issued it; 3d, their solvency; 4th, the creditworthiness of the parties who were still wanting a guarantee that the solvency would continue until the note should pass, for its face value, from the hands of the receiver. Frequently great inconvenience and enormous losses were sustained by the holders of the notes, and the holders of these responsible and unlimited liabilities when the notes they had issued were at a heavy discount or entirely worthless, often at large issues of notes were made, with a deliberate plan and intention of a failure, and in any of which there was no legal hindrance.

How is it with our present system? No bank at present can legally issue a note until it has deposited in the United States Treasury Government bonds sufficient to secure the payment of the entire amount of its intended circulation, as a pledge and security for its redemption, when the exact amount of unsigned bills is delivered to the United States Treasurer to the bank, to be signed and issued as money. The plates and paper, (which are patented by the Government) from which the notes are printed, are owned and controlled by the United States Government, and are quite as much beyond the power of the banks to use as of any individual: in fact were they to have plates made, printed and issue notes in imitation of the Government's, they would be an individual, be liable to arrest and conviction as counterfeiters.

Under this system only one question need



be asked by the receiver of any note, viz: Is it genuine? Whether issued in Maine or California by this bank or that, is without significance; the holder is certain, if it is genuine, that there can be no contingency short of the utter destruction of the National credit that will cause him loss or inconvenience in its passage. Were the note issued directly by the Government, it could have no stronger pledge for its payment in full, nor so strong, for there is added to the full faith of the government that of the bankers who sign and issue it as money.

#### A New Invention for Giving Facsimile Copies of Writing.

We have recently tested the merits of a new process for multiplying copies of writing, which is called by various names, viz., the Polygraph, Hektograph, Multiplying Slate, &c., and was introduced into this country from Austria. By this process from 50 to 125 copies of any piece of writing, executed with prepared ink, can be readily and conveniently made.

It consists of a shallow tray partially filled with gelatin, upon which the paper having the original writing is placed as to bring the writing in contact with the gelatine, which at once absorbs a sufficient quantity of the ink, which is aniline, to give upward of one hundred prints nearly as bright and distinct as the original. The copies are made by simply placing the paper upon the gelatine and pressing it with the hand sufficiently to bring all parts of the paper in contact with the same, when it may be removed.

For parties wishing a few, or even several hundred copies of circulars or letters, this is the most economical and convenient device for obtaining them we have yet seen. Information and Polygraphs may be obtained from F. Fried, Gen'l Agt., 77 Nassau street, Room 9, New York. Also the same or very similar device called the Hektograph may be obtained from Mr. C. H. Greene, 22 and 24 Church street, New York.

#### Manual of Exhibit Bookkeeping.

The publishers of this new work desire us to say to the large number of our readers who have sent in their orders that the Manual is nearly completed and will be ready for mailing within a few days. The advertisement which appeared in the number of the JOURNAL, contained a typographical error, making the word "exhibit" read "expert." The similarity in the appearance of the words was the cause of its not being detected.

#### Hints on Making Specimens.

Not one specimen is twenty received at the office of the JOURNAL, is so executed as to admit of reproduction by the photo-engraving process, and of those that have appeared in the JOURNAL, a large number have been returned once or twice with suggestions to the authors to be executed. The principal fault is in the bad quality of ink used, another the manner of executing the work, it being generally executed on too small a scale, and over done, with a multitude of useless scarcely lines.

#### Specimens Returned.

Our readers will remember the announcement made in our September issue of the fact that a large number of specimens were purchased from our scrap book, while it was on exhibition at the Convention. We are pleased to announce that quite a portion of the specimens have been returned, accompanied with a note of appreciation, and in some cases their possession, which may excite him from the theft, though we think not, and earnestly advise him to profit wisely by his present narrow escape from exposure and disgrace, by carefully avoiding similar wantonness in the future.

#### Situations and Teachers Wanted.

Now is the time that teachers and employers are seeking to enter into engagements for the ensuing year. To facilitate them in their efforts, we shall henceforth receive advertisements under the above special heading for ten cents per line of space each insertion. Eight words make a line; twelve lines one inch. Allowance must be made for words and lines to be displayed.

#### Specimen Copies of the Journal.

Thus far, since the publication of THE JOURNAL, it has been our habit to mail specimen copies to all applications by postal card, of course free, and we did not realize the extent to which we were being imposed upon, until recently we caused an alphabetical list to be made of all such applications, when to our surprise we found six cards requesting specimen copies, four from individuals, five each from several, four from others, while those who had applied two and three times were very numerous. For the benefit of these liberal and earnest friends, who have thus so generously patronized us, and to enable them to save their postal cards in the future, we would state that we now have conveniently arranged the names of all who have been supplied with specimen copies free, and that their cards will not in future be considered a good and valid consideration for THE JOURNAL and postage, but will only contribute to swell the contents of our well-filled trash basket. Save your penny by sending a time.

#### Display Cuts.

We wish to remind teachers and managers of schools and colleges of our excellent facilities for getting up all manner of display cuts for circulars, catalogues, &c., &c., upon

Clark's Pettisville, Pa. Business College; Goodman's B. & S. Business College, Nashville, Tenn.; Hibbard's B. & S. Commercial School, Boston, Mass.; Jacksonville (Fl.) Business College; New Jersey Business College, Newark, N. J.; Becker's Business College, Rockford, Ill.; Folsom's B. & S. Business College, Albany, N. Y.; Bryant's B. & S. College, Chicago, Ill.; The Eastman Business College, Poughkeepsie, N. Y.; Packard's B. & S. College, New York; The Northwestern Business College, Madison, Wis.

#### Writing Lesson.

BY D. F. KELLEY.



VII.

Having given examples of all the alphabet of small letters, grouping them in accordance with their similarity of form, explaining the elements from which they are constructed, and giving the relative proportion of parts, we are now prepared to intelligently form them on a much larger scale as a means of more fully developing a free and unconstrained movement of the forearm and fingers, a result which most penmen concede will follow such practice. A poet, who was also a penman, in considering its comparative

are able to dash off capitals in a manner sure to captivate, and this while the small letters in copy books and copy slips by recognized masters and from which they draw their knowledge of forms, preserve a uniform stately appearance, and the capitals by the same authorities are as varied as can well be with grace and much more than may be with sense. Persons' tastes and judgments will differ as to what are the most beautiful or the most practical forms for capitals, and it was well, perhaps, to present numerous forms that a pleasing selection may be made, a danger in such course, however, will always exist to the pupil is likely to practice all and perfect himself in none; and when, in after years, his business may require him to write with great rapidity, he finds himself hesitating between this and that form for a letter, and finally decides that he has made neither one nor the other, but a heteroclitical monstrosity, the originality of which cannot compensate for its lack of legibility or atone for its ugliness.

The tendency among students in writing has ever been to try something new before the old is completed—to write in all the books of a series during a single term—to flourish birds before the "pet books and trammels" have received merited attention—in other words, to "scatter." This, too, will



The above cut is photo-engraved from an original pen and ink design executed by F. W. H. Wieseahn, conductor of the Institute of Pen Art, St. Louis, Mo. Mr. Wieseahn ranks among the foremost pen artists in the country. It will be observed that this style is unique and peculiar to himself, yet brilliant of merit.

importance as a means of acquiring facility in writing, says:

Of all known ways the large hand is the best. Who writes that well with one can well write the rest: The like a mighty fort, which who doth win, Makes all the rest of children full.

The learner would do well to practice, with a combined movement of forearm and fingers, all the small letters making them three times their usual height and preserving their correct proportion as far as possible; then words may be practiced on the same scale until he is enabled to write in medium hand any letter or word, at least, with ease, if not, with correctness.

We come now to consider another class of letters called *Capital Letters*, which, though much less frequently used, are far from being unimportant. Were the eye to be directed to the use of writing the capital letters first arrest attention, owing to their large size and prominent positions. It is then of consequence that these letters be not only written legibly but with a degree of grace and beauty which shall, if necessary, atone, in a measure, for any imperfection in form of the more numerous small letters which constitute the bulk of writing. Of course it were far better did not the necessity for such atonement exist, yet, that graceful capitals do give to otherwise mediocre writing a pleasing effect is a fact not overlooked by many writing teachers who are sadly deficient in regard to forming the small letters while they

explain why so many would-be writing teachers, of very limited attainments in practical penmanship, exhibit work that causes us to exclaim with the late poet-pennman, Foster,

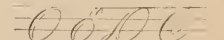
Behold in thee for writing an apology In unknown specimens of orthography.

It may also account for the pecuniary condition of the many who may soliloquize in the language of the following apostrophic couplet.

Thou source of all my ills and all my woe, Thou found'st me poor at first and kept'st me so.

This long prologue is given just previous to presenting the capital letters with the hope of strengthening impressions already entertained, that "What is worth doing at all is worth doing well"—that simple form should be first mastered and that for business writing the form of letters should not be varied.

The letters which follow are recognized as the present approved forms of *standard copy*, and, with slight modifications, are seen in nearly all the systems of penmanship now used in this country.



DIRECT ORIGIN LETTERS.

The capital O is a direct oval and is the characteristic of four letters, as seen above. It begins three spaces above base line to which it extends on main slant, and uniting by oval turn

by a change from the direct or natural position.









# THE Penmanship Journal

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

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D. T. AMES, Editor and Proprietor.  
 R. F. KELLEY, Associate Editor.

NEW YORK, NOVEMBER, 1879.

VOL. III. NO. 11.

- Cards of Penmen and Business College, occupying three lines of space, will be inserted in this column for \$1.50 per year.
- G. H. SHATTUCK,**  
 General Agent Specialized Copy Books,  
 IVISON, BUREMAN, TAYLOR & CO., New York,  
 Utters Free to any Address.
- PACARD'S BUSINESS COLLEGE,**  
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 ARTIST, PENMAN and PUBLISHER.  
 Counsel given as Expert in Handwriting.  
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 Samples, Prices Free Woonsocket, R. I.
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- CADY & WALWORTH'S**  
 BUSINESS COLLEGE,  
 UNION SQUARE, NEW YORK.
- SILICATE BOOK AND LEAF SLATES,**  
 BLACKBOARD, SLATED CLOTH, LIQUID SLATING (Best).  
 N. Y. Silicate Book State Co., 151 Fulton St.
- GEORGE MOORE,**  
 Copy Book Engraver, Bird and Pen Flourishing,  
 12 EAST TWENTY STREET, NEW YORK.
- BROWN'S BUSINESS COLLEGE,**  
 304 & 305 Fulton St., Brooklyn.  
 (Twenty years at 205 Fulton Street).
- GEORGE STIMPSON, Jr.,**  
 EXPERT IN HANDWRITING AND PENMAN,  
 205 Broadway, New York.
- HOSK PRINTERING CO.** [Wm. Hosk.]  
 (Gives) Newspaper and Job Printing,  
 60 Barclay St., N. Y.  
 "Penman's Art Journal." [R. O. Fennell]

**Penmanship in the Public Schools**  
 BY G. H. SHATTUCK.

The objection is often raised against systematic instruction in penmanship as laid down by the various systems in use, that it tends to destroy that individuality that should characterize the hand-writing of every person, therefore a large proportion of the writing in school should be without the aid of accurate models.

Again we hear it urged that the methods of teaching writing are wrong, and to place the matter beyond argument the question is asked:

"How many carry their school-room style of penmanship into business?"

As the combination of two chemicals often produces something essentially different from either, so would the mingling of a little practice

work in the school-room with the theories above advanced result in convictions somewhat at variance with those previously entertained.

It is the essence of good teaching, I believe, to overcome all natural obstacles and prove exact results in the same grade of pupils. Great diversity in results points directly to inefficiency in teaching.

In regard to the second proposition, that the copy-book band of the school-room is not carried into business, it is safe to say it never will be until all pupils are cost in the same mould physically, mentally and morally, and write under precisely like circumstances as regards surroundings, serene condition and mental conceptions.

Until such a condition of things is possible (and common sense would teach any one that it is not), no special effort is required to prevent the formation of that individuality in hand-writing that to many seems so precious, no matter how ill-formed or illegible it may be. The fact must be acknowledged on the start that any ordinary class in penmanship in their physical development and mental capacity represent about all possible shades of difference.

To do some plan that shall restrain those inclined to write too fast and urge forward those who write too slow seems to me to be within the province of a good class drill.

I know of no method so successful when properly practised as that of counting the strokes of the pen, in forming a word or letter.

To make it a success however, great care must be taken at the beginning to see that all pupils count the count with the movement until the two become so associated in their minds that it would be as difficult for them to write and count without this association as for those usually educated to write in one measure and beat time in another. If one pupil or set of pupils say the counting is too fast and others say it is slow you may be sure that it is about right; that you are urging and restraining others, and those too that need just such guidance.

Counting need not be carried further than to the point when eyes are commenced, as by that time the uniform method of moving the pen will have been obtained, if persistently insisted on by the teacher.

To those not familiar with counting it may be well to explain it a little more in detail. Count for each stroke in the letter, but single letters the count and the long stroke—thus for the small i count 1, 2, 1 dot—for a 1, 2, 3, 4; 1; then the counting can be applied to words, and the count one that finishes one letter will be the beginning one of the next. Stem and loop letters having strokes that require more eyes in their construction can be given a little more time on the long stroke—thus for making any more than one count for a stroke whether long or short. During the exercise the teacher should not stand before the class or sit at the desk counting each stroke from the book, but assisting the number of counts belonging to each letter in the mind, pass around among the pupils, observing how they are carrying out the instructions given.

While endeavoring to carry out proper methods of counting, bear in mind it is only one of many things belonging to a good primary lesson in writing. To give each detail

at every lesson its proportionate attention, adapting the instructions to the varied conditions of classes, are points that divide successful from unsuccessful teaching.—School Bulletin.

**Business Practice**  
 A paper read by Hon. Ira Mayhew, LL. D. of Detroit, before the Business College Teachers' and Penmen's Association, Cleveland, Ohio, August 10, 17th.

Book-keeping and business practice are among the branches of study which should be embraced in the curriculum of every business college. Book-keeping is always and properly a leading study in these institutions. In a large per cent of them it doubtless receives more attention than all other studies combined. I would not have less attention given to this branch, but more to others, in proportion to their relative importance in a symmetrical business education. In this paper I propose to speak particularly of Business Practice as an essential branch of study preparatory to engaging in the activities of a business life.

A well arranged course of study in a business college gives a mental discipline which, for the time devoted to its studies, is not exceeded by that of any course of study embraced in the curricula of the schools of the country. I have long held and taught that the science of double entry deserves to rank among the first arts. It challenges the admiration of lovers of the beautiful and the true. It cultivates the judicial powers of the mind. It quickens and strengthens a love of justice and equity. It promotes fair dealing among men. It contributes to private and public good. It tends to exalt and thrive in private and public affairs. Its more common study and practice would reduce pauperism and crime and promote frugality and virtue. Its manifest tendency is to make men diligent in business. And I will make an equally strong claim for a correct business practice.

As preliminary, I may say, by book-keeping I understand is implied an orderly system of recording the transactions of business so as at any and all times to indicate the condition of one's affairs, and on closing to determine the net result of the business as a whole. By business practice I understand the correct and proper use of the papers employed in conducting any business, outside of the mere book-keeping, including business correspondence, the making of agreements, of bills of sale, of contracts and of deeds, the acceptance of drafts, the rendering of account-sheets, the making and indorsement of notes and promissory notes, and negotiable papers in banks, and of withdrawing money from banks; the uses of checks, of deposit checks, and of deposit books; the nature and uses of accommodation paper, etc. This general department of a business education can hardly be considered a subordinate to any other. And according to my observation and experience, this subject can be as well taught in school as any other, and better in school than out. A correct standard needs to be set up, and the reasons for its maintenance established. Let me illustrate. If I purchase property of another, I am certainly entitled to a bill of sale that shall establish my right to its possession. If I have been led to buy by any one on personal account, upon cancelling that debt I am entitled to the evidence thereof. If another has held my written oblig-

ation for the payment of money, upon the fulfillment of my agreement I am entitled to have the instrument which bound me so cancelled as to show that the obligation has been met. It is not enough that the instrument which bound me be destroyed, as is often done. In many cases its destruction might operate prejudicially to my interests. It is therefore often better that the instrument be preserved, and that it be so indorsed as to show that the obligation it was created to enforce has been duly executed. Correct business practice should adequately protect all parties to a transaction in their just and equitable rights.

Does business practice, as generally conducted, come up to this high and proper standard? In many cases it doubtless does, but not generally. I have known of notes, payable at banks, giving their makers so great concern that the relief they experienced when they were paid was such as to cause them to hesitate away, leaving their notes upon the counter, and taking no evidence of the payment.

In such cases there is no legal bar to the presentation of a second claim for the payment of an account, should one be set up. In my own experience where a duplicate bill has been presented, I have more than once found it convenient to be able to submit to the maker the original, duly receipted. I would not suggest that such instances afford evidence of fraudulent intention in all cases. On the contrary, I think they more commonly indicate either bad book-keeping, or a faulty business practice, or both combined. But they may suggest fraudulent intent, which, when conceived, shall bring forth its due. Money is many times received and paid, without a receipt in exchange, or even an entry in the book as evidence of payment. This low and demoralizing usage in business practice too often prevails. A few cases may be cited in illustration.

Some years ago the writer was requested to act as member of a board of arbitration, for the settlement of differences in accounts between two clergymen who had been engaged in governmental and official business. The differences between them consisted chiefly in three claims, each of considerable amount. Neither party had offered anything to offer in proof beyond his own unsupported statement, based solely upon his recollection. And their memories served them very differently. At length evidence was found in the books of a banker, showing the payment of money to one of these parties on account of the other. Some like evidence finally came to light which corroborated a second claim. In the light of these two claims, thus irregularly and very imperfectly established, the board felt compelled to give the party in whose favor they were the benefit of the doubt in the third, with a general acquiescence in their Church and State, as correct religious principle can be for other. No man's reputation for integrity should be subjected to such a trial as cases like this give rise to. Proper vouchers would avoid the whole difficulty.

Before the war, when much of the money circulating in the West was at a discount, it was often found necessary for bankers to select their best currency to send by express to New York as a basis for exchange. It came to the knowledge of an express agent that a customer was in the habit of under-marking his packages to save charges. On one occasion the delivery office was notified that a certain package that day sent was believed to be underdated. Said package was not delivered. The banker became concerned, for he did not receive the usual acknowledgment. He was assured by the express agent that the delivery office, and received this significant reply: "We find no receipt for the delivery of the package to which you refer. You are therefore at liberty to draw on us for the amount of the receipt you hold." Just here appears the letter from the banker. He was assured by the party he consulted that the express company was responsible. But he confessed to having "dead headed" a few hundred dollars, as he called it. His cupidity had led him to disregard a moral obligation, and to hazard several hundred dollars for the sake of a few dollars' discount. The charges on the tuition he paid was costly, but the lesson he learned was impressive, and it is believed has been turned to good account.

Once more. A gentleman in New York, an author and a school officer, was some forty years old in negotiation with a party in relation to engaging together in business. He was assured by the party that the country was from six and a quarter cents to twenty five cents, according to distance, for single postage. And in case of several inclosures there were the rates for each single piece, regardless of size or weight. On one occasion my friend opened a letter from his correspondent, and found it actually enclosing two or more pieces, and hence subject to at least double postage. He stopped not to read this letter, but wrote across one of its enclosures "When you write me again, when the letter is single, mark it 'single'; if double, mark it 'double,' if at all, and if at all, mark it 'undouble,' if at all. Repetitions in this case were thus abruptly closed.

Again, and finally. Under the postal law to which I have just referred, a case was submitted to my postmaster of a light letter enclosing five separate pieces, and he was asked to mail the piece as one. His reply was "Now that I know its contents, the price will be thirty-one and a quarter cents. If nothing had been said it would have been only six and a quarter cents." Whether deriving his principles from the law he was enforcing, I know not, but it soon transpired that the postmaster had no need of money which he could raise at the bank on his indorsed note. He wrote the note, and upon it his own and the required indorsers' names, and raised the money and took care of the paper at maturity. This process was several times repeated, until the postmaster had the power to write, without exposure and public disgrace. How far the government, in the passage of such a law as I have described, and the appointment of this person as an executor thereof, was responsible for the result stated, I know not. But somehow it has always suggested to my mind that the cause of such events may suggest the relation of cause and effect.

The instances cited sufficiently illustrate the existing need of a reform in business practice, and an earnest and persistent effort to perfect it. Every one certainly is entitled to have his rights protected, and no one should be subjected to unnecessary temptation.

The spirit of the prayer so early taught, and so universally employed among us—"Lead us not into temptation, but deliver us from evil," should permeate all business and all business systems to be in this new practice must be regarded as defective which fails to inculcate this spirit, and whose fruits are not manifest in a sense of increased security and great confidence in the integrity of persons with whom we engage in business transactions. Fortunately the tendency of the times seems to be in this direction. And I don't see the business educators of the country are ready to unite in efforts to secure the desirable results indi-

cated. I will take time for but two illustrations.

1. In banking, even with the smaller institutions of the country, not only is the deposit-book in general use, but the deposit-check is more and more employed, because of the manifest advantage derived from its use. The deposit-check, written up by the depositor, and presented with his deposit at the bank, indicates the amount of currency and the kinds of other deposits as checks and drafts, with sufficient detail to identify them in name and sum, together with the amount of the whole, which gives perfect security to the bank against any subsequent claim which the depositor might set up. And the written debit of the bank to the depositor by an officer of the bank, at the time of making the deposit operates as a receipt of the bank to the depositor, thus making the depositor's book contain a succession of bank receipts. And when at the close of the month the deposit book is returned to the bank, the bank takes credit therein for the checks it has paid, it returns these checks which it no longer needs to the depositor as vouchers for credits so taken. These checks the depositor then holds as receipts from the persons to whose order they were drawn. Nothing could well be better or more useful.

2. I offer one more illustration to the system which the Treasury Department of the Government employs in the assessment, collection, transmission and payment of public moneys. The remarks here presented are based upon the personal experience of the writer some fifteen years ago, while engaged for several years as collector of internal revenue and receiver of commutation moneys. The work of the assessor precedes in order. Lists of persons liable to taxation containing the names of thousands of persons, and often covering in amount hundreds of thousands of dollars, are made up by the director in triplicate. The assessing officer returns one of these lists delivered to the collector the duplicate and triplicate. Upon one of these lists is written a certificate by the assessor, indicating that the assessment has been made pursuant to provisions of law. This the collector retains for collection. Comparing the two lists and finding they agree, the collector writes upon the third a receipt, returning it to the assessor, who forwards it to the commissioner at Washington, who holds it as a basis of a debit to the United States, and to whom the collector reports collections and makes payments, and from whom he receives authority for statements or certificates of errors in assessments or of uncollectible taxes.

The public moneys thus collected are largely expended by the Government within or near the district in which they are raised. The collector, therefore, in person or by his deputies, under instructions from the Treasury Department, makes deposits to his credit with the United States bank, or with banks known as United States depositories. The collector sometimes makes cash payments to the Government by honoring the commissioner's draft on him, but more commonly by obtaining certificates of the depository with whom the collections of his district are made. The United States bank, or depository of the depository show that the collector has deposited with him to the credit of the Treasurer of the United States the sums named, and are issued in triplicate. The original is sent by the depository to the Treasury Department, the duplicate is retained by the collector, who sends the duplicate to the commissioners for his credit in account, retaining the triplicate as a voucher.

This may seem like red tape, and be perplexing to the novice; but a most perfect system of proofs pervades the whole. Any claim by the collector for error may be located by the page, line and amount, and disinterested witnesses may be summoned, and con, in case of any questionable claim. With a hundred thousand items, extending over years of time, and covering a million of dollars in amount, the writer's experience has established the fact that no basis need exist for the slightest disagreement. The certificates of the depository, used for payments, are of the nature of bank drafts made

payable to order, but better adapted to the requirements of this particular form of business. By their use payments are made in Washington, while the moneys are yet in possession of the depository, who on issuing certificates to the collector debits him to the Treasurer of the United States.

The general principle upon which a correct business practice should be placed may be briefly stated. If he who makes payment of money to another has a right to a receipt therefor. In case payment is made in the use of checks, drafts, notes, or bills of exchange of whatever kind, they should be made payable to a person named, or to his order. When payment is made in the use of negotiable paper, the right of which is in the holder, he should so indorse it as to indicate his ownership and to convey the right of property therein to the other party. In case of selling properly, the seller should give a bill of sale to the buyer, which should be so receipted in case of payment; otherwise the receipt is that the sale is so complete. When payment is made in legal tender, the receipt may be absolute; when in other values they may properly be indicated. And as all rights and answering obligations are reciprocal, when the party making payment has a right to a voucher in exchange, the party receiving payment is equally bound to give the required voucher. This whole subject comes legitimately within the province of business colleges, which may readily provide and successfully perform the requisite facilities for this much-needed work, and whose special duty it is to give to so weighty a matter the attention its importance requires.

#### Hints to Letter Writers.

Most persons have to write letters, and it is desirable that in doing so attention should be paid to a number of details. There is no doubt that the form of a letter is of a great advantage to the reader, while it is also a pleasure to the receiver. The result is promoted by the proper choice of paper and envelopes, pens and ink. All these are so cheap and easily obtainable that there is seldom any excuse for the use of inferior materials, which are once imported to good writing and indications of neglect. The writer should endeavor to execute his penmanship in a free and legible hand, so as to be neither cramped and inelegant; nor overloaded with flourishes. Some persons of distinction, we know, have been famous for their bad writing; and it is a fact that this has forced a very great weight on it themselves. We do not think there is a valid excuse for this sort of thing, and we are sure that it can be avoided by proper attention and practice. The opposite evil of fine writing, which covers a sheet of paper with fancy curves and luxuriant flourishes, is almost as much to be deprecated. A somewhat couplet hand, with every letter delivered as the best for all purposes. It need not be formal and precise without character, "like copper-plate," in order to be good; but it must be accurate and readable. Some persons think it beneath them to dot an *i*, to cross a *t*, and to distinguish between such letters as *u* and *v*. They are so anxious to please those they write to, and getting a good name, will be mindful of such matters. It may happen that the character of a young writer will be partly estimated by his regard to correctness in his letters and we all know how much may depend on the estimate formed.

Spelling is a decided accomplishment, and of even more importance than graceful penmanship. Therefore let diligent heed be given to this, and let every word be spelt as accurately as in a printed book.

When the words are written in a scrawling and irregular hand; when the lines are at uneven distances, or not straight across the page; where capitals are ill-formed; the paper is blotched, and the writing bad, the whole letter has an air of decided vulgarity and negligence.

Persons who really ought to know better, and who have had a good deal of instruction, sometimes fall into the error of using small letters where capitals are necessary. Thus they will write a small *i*, when speaking of themselves, instead of using a capital *I*, and

they will even begin proper names of persons and places with small letters, if they do not happen to begin a sentence.

There is another fault of which some are guilty, and it is to write a whole letter as if it were a single sentence. They run on from beginning to end, joining their words with *ands*, *but*, and so forth, until their names at the end read like a sentence. It is difficult to teach the rules for the use of stops in actual practice. Such as master the art in any respectable measure consequently owe it to reflection and habit. —*Halifax Times.*

#### Metaphysics Defined.

We have always supposed that the old Scotch warden's definition of metaphysics—that it is "the art of telling what you don't know in language which no one can understand"—was a correct and satisfactory one. The late editor of the *Graphic*, however, has demonstrated that metaphysics, *marble dictu*, can be used in ordinary conversation with great effect. He was too modest to say that a certain gentleman was a falsifier, so he declared that "the subjective order of his thought did not correspond with the objective order of the phenomena." You find these words by heart some day when you have no business to do, or take them with you on a summer vacation and spend the leisure hours of many weeks in trying to fasten them on the end of your tongue, and you will find them of great moral benefit. When properly uttered, and with the air of a wise man, you produce his effect; they will so conform the auditor that his fit of ill-temper will be long before he can find out what you mean, and if he does happen to come to the conclusion that you have called him bad names, just ask him to reproduce your language word for word, and you will find that the ordinary North American man is not equal to the strain. It is very hard to tell your wife that she—no matter what—but very easy to say, "My dear, the subjective order of your thought does not correspond with the objective order of the phenomena." She may possibly think that you are trying to tell her in words of the use of no metaphysics, but of proving her with a plain sensible fact.

Our Baptist friends must not be too hasty of the size of their denomination. When they are sifted down to the last analysis it will be found that they are only Congregationalists with a close communion attachment. —*New York Herald.*

INKS.—Read advertisement of Parker's Variety Inks.

#### Display Cuts.

We wish to remind teachers and managers of schools and colleges of our excellent facilities for getting up all manner of display cuts for circulars, envelopes, &c., &c., upon relief plan which can be used the same work engraving upon a common printing press, also by photo-lithography, diplomas, testimonials, college currency, circular letters, &c., &c. Specimens presented on application. Parties having pen drawings which they desire to have reproduced, either by photo-engraving upon relief plates or upon concave by photo-lithography, are requested to procure our estimates before giving orders elsewhere.

#### Our Teachers' Agency.

We again call the attention of teachers wishing situations to teach any of the business college branches, and proprietors desiring to procure the services of good teachers in any department, to visit all, which we will aid them to the best of our ability, on the receipt of their application, accompanied by a remittance of \$2.00.

#### Back Numbers of the Journal

can be sent from and inclusive of September, 1877, despatched by vote in full, which with the Lord's Prayer premium, will be sent for \$1.50.



## The Writing Class.

BY A. W. PATTON.

## XII.

## TALK TO TEACHERS.

The capital letters give character, strength, diversity, and artistic character to writing. They introduce broader movement, fuller curves, greater breadth of design, and more marked distribution of light and shade, than we find in the small letters. New principles are introduced into the architecture of the capitals, and hence their classification is different from that of the small letters. The straight lines are now mostly eliminated, and flowing curves take their place. The grace and beauty of writing are largely centered in the capitals. Artistic character is not the least desideratum in penmanship, although it may be of course yield precedence and value to a simple and legible style. However, these merits are not incompatible, but are happily blended in the best writing.

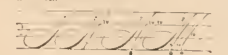
In the spoken signs of language, we not only aim at clear and correct enunciation, but we cultivate taste and expression. The written signs of language demand equal consideration, and have the same aesthetic bearing. We could easily teach the child the mere disposition of the lines in the characteristic forms of the alphabet, but we also desire to gather any ideas of symmetry and beauty. The letters can be made stiff and regular; they can be stripped of many of their graceful lines, and remain bare signs of language. But we aim at something more than this. We not only wish to give the pupil a clear and intelligible handwriting, but we also desire to make it pleasing to himself and to others. To accomplish this, we must create in his mind a good ideal of the letters. And this last requires cultivated effort on the part of the teacher.

## THE LESSON.

"Well, children, we have gone through with all of the small letters, and we have come up to the grown up letters, or capitals. I mean by this, that capitals are the largest letters we have in writing. Let us talk a bit about the use of capitals before we learn how to make them. Now, if you will look at your reading books, you will see that every sentence begins with a capital, and that the words *I* and *and* are written with capitals, and that some other words have capitals. Is not this much better than to have all small letters in your books? How much easier it is to see where sentences begin. How much better the pages look to have some capitals sprinkled in among the smaller letters. How it would look to begin your name, or the name of the place where you live, with a small letter; for instance: 'charles snow, bos-ton.'—writing it on the board with or without capitals. 'C' is heard on all sides.

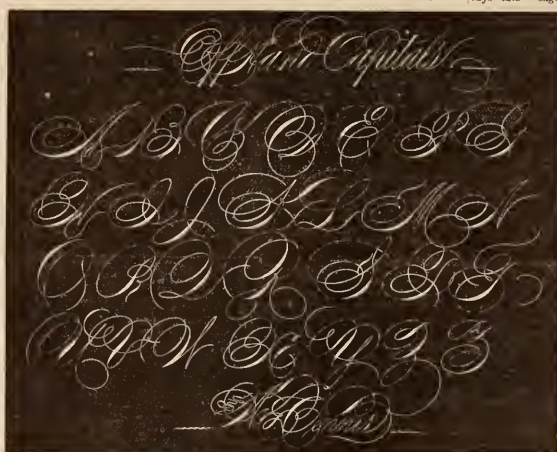
"Would you like to know why these big letters are called capitals? It is because they stand at the head of every sentence, just as a Captain stands at the head of a company of soldiers. Now we expect a great deal of a Captain. He should be a capital soldier, or he is not fit to be a Captain. Just so we expect a great deal of these big letters. They should be made in a capital manner; that is, very good indeed, or they are not fit to be capital letters."

"If a man was going to build a house, he would want to make a framework first, and he would build it off just as he liked. Now, in making capital letters, we want to have first a framework, and then we can build up each letter. I am now going to give you some letters that have the Capital Stem for a framework."



"Here we have the Capital Stem followed by the capitals A, N, and M. See how much these three letters are like the same italics. All of the script letters, both small and capital, come from the italic curve, in their capitals. The letters have more lines and, in their capitals, graceful curves take the place of nearly all the straight lines which you see so often in the italics. I want you to look sharp at the Capital Stem. It is only a long curve and an oval. These, together, make one of the most beautiful forms that we have in writing. You know that an oval is shaped like an egg

This base-oval rests on its right side. I wish now to cut off this oval finish of the Capital Stem, at the base-line, so that we can study the long curve. Tell me if it is the same curve all the way down?" Some say that it is—some, that it is not. "I will change it a little, so that you can tell better about it," intensifying the curves. "What do you say now? Is it the right or left curve?" Many bright eyes can see both curves. "Right: both these curves unite to make a single line." I now draw a horizontal line through the centre to mark the curves. "What is the upper one?" "The left curve." "The lower one?" "The right curve." "You see that the curves meet at the centre of the stem. This beautiful curve, made of two opposite curves, is often called 'The Line of Beauty.' It comes from two ovals,—writing one beside the other, so that the adjacent curves touch at the centre. I then trace the upper left curve of the second oval, continuously with the right curve of the first oval, to point out the Line of Beauty. The children are eagerly watching me. "Do you see this Line of Beauty?" "Oh, yes, yes!" "Let us rub out these parts of the ovals which we do not care to use, so that the line will stand out alone. Now we have it clear. We call this the Capital Stem, in writing. To place the eye still more, we swing on to the stem this



The above cut is a fac-simile engraving from black board writing, executed by W. E. Dennis, who is now teaching writing at Wright's Business College, Brooklyn, N. Y. Mr. Dennis is justly regarded as one of the most skillful young writers in the country.

upward curve, which completes the base-oval. See what a broad turn you have to give the right and the left curves come right on top. The base-oval is just half as high as the stem, and is longer than it is wide, or it would not be so oval. The lines are all light in the Capital Stem, except the right curve,—it has a shade which begins and ends lightly, but is heavier at the centre. The pen must move smoothly to make a good shade."

## The Challenge.

I accept the challenge of the gentleman from the money region, and being challenged, have the right to choose the weapons, which shall be the Pen, Reason and Common-Sense. It seems I have stirred up a brace of them in rendering my decision on the problem I sent to the JOURNAL some time ago. It is a relief, however, to note that, while they disagree with me, they disagree with each other. I should have been disappointed had this decision been allowed to pass without a dissenting voice. I knew there existed different methods of representing an individual investment on the ledger. It was a knowledge of this, and a desire to bring these methods before the fraternity and have them discussed, that I ventured to send the problem and give my decision as it appeared. I knew, if a question was raised, it must hinge on the ledger title, "stock," which some authors use to represent the investment of one person. The

gentlemen from the far north inside that I shall let "stock" represent my investment previous to the sale, which I positively refuse to do and most emphatically declare to be an absurdity. I have never used the useless term in my teaching, and am happy to state that I use a system of book-keeping where authors had the good sense to ignore it, if it did conflict with a long-established custom. It is a meaningless term, and gives rise to a great deal of inquiry on the part of the learner. This inquiry must be satisfactorily answered by the teacher, who can only say, "It means nothing, only it is used by eminent authors to represent the investment of a person on the ledger." Should that person take in a partner, the student is told to debit stock for its net capital and credit the proprietor for that amount. The next question is, Why will not stock represent two or more as well as one? Because each may not invest or draw out the same amounts, and we would have trouble in finding the net capital of each. The student, if he has a practical turn of mind, is led to exclaim, "File upon such a term!" I know, when I make these statements, that I am liable to bring endless laughs and vituperation down upon my head from authors who have propagated the term and teachers who have used it. But, gentlemen, I believe it to be an absurdity, and

—a single grain—of common sense! Will not the conditions of the statement go for something? Will not they show that at the time of sale the business involved \$20,000? When I say sold (approximately) one-half of my business for a certain sum, it must be inferred that I should have the property; that the purchaser will receive an equivalent for his money. The assertion presupposes that the business is worth just twice \$10,000. The fact of a sale being made and the parties to the sale being possessed of ordinary business capacity would bar the supposition of insolvency.

The problem does not state that Rathbun's original investment was: neither is it requisite to the answer. But it does state that at a certain time R. had property to the amount of \$20,000, and sells one-half of it. The "one-half" portion of the text is all that our expert friend can understand. This has no weight whatever in adjusting the accounts. The standard rules for journalizing are as follows: "When a person invests value credit, the person, and debit what is invested." "When a person draws out value, he is debited and the thing credited." On the basis of this decision, the condition of the example will only admit of the application of one-half of the rule, as the thing sold out of the business, but an equivalent, which becomes the private property of Rathbun. "Let us imagine," says this sage,

"\$50,000 had and a net credit of that amount, and the investment being represented by the ledger title 'stock.' The journal entry should be: Stock, Dr. \$50,000 To R., 25,000. This entry plainly shows that Rathbun is entirely influenced by the irrelevant 'sold one-half' portion of the problem, having untouched the fact that Smith had invested \$10,000, for which he must have credit. Now since imagination seems to be the rage, let us imagine. Supposing that, instead of Rathbun's having \$20,000, it actually had only \$10,000, but only had a net capital of \$10,000. The entry would be the same as above. Geo. R. Rathbun, Dr., \$10,000 To Smith, Cr., \$10,000. It matters not what Rathbun's ledger account shows. Smith must have credit for what he invested. If R.'s credit is only \$10,000 in the first place, he has sold all of his business instead of one-half. Smith's account in the only positive one we have. In regard to the closing of the ledger, I will say that when it is closed and it should be so understood when a business undergoes a change, it must be written at the proprietor's name, which will regulate his account.

The question does not require that the parties share equal investments, but that they share equally in gains and losses. I am sorry to have encroached so much upon your valuable space, and hope you will excuse me when you notice that I have been obliged to drive both barrels. Hoping that I have fully complied and answered every question in controversy, I am very truly yours, Geo. R. Rathbun, Prin. G. W. B. C., Omaha, Neb.

October 15, 1879.

## Hints on Making Specimens.

No one specimen is satisfactory at the office of the JOURNAL, so we executed as to admit of reproduction by the photo-engraving process, and of those that have appeared in the JOURNAL, a large number have been returned once or twice with suggestions to the authors to be re-executed. The principal fault is the use of ink used; another, the manner of executing the work, it being generally executed on too small a scale, and over done, with a multitude of useless scratchy lines.

## Specimen Copies.

To any person who wishes to see their intention to act as agent for the JOURNAL, and requests extra copies of the JOURNAL to be used to secure subscribers, we will mail the same free on application.



Published Monthly at \$1.00 per Year.  
D. T. AMES, Editor and Proprietor,  
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Single copies of JOURNAL and on receipt of ten cents. Specimen copies furnished to Agents free.

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1 month	2 mos.	3 mos.	1 year
1 Column	\$15.00	\$25.00	\$85.00
2 Columns	30.00	50.00	170.00
3 Columns	45.00	75.00	255.00
1 inch (10 lines)	1.50	2.50	8.00
1 inch (10 lines)	1.50	2.50	8.00

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**LIBERAL INDEPENDENTS.**  
We hope to make the JOURNAL, so interesting and instructive that no penman or teacher who sees it without either his subscription or a good word; that we would want to do more even than that; that we desire their active co-operation as correspondents and agents, and therefore offer the following:

**PREMIUM.**  
To every new subscriber, or renewal, mailed forthwith, we will send a copy of the Lord's Prayer.

To any person sending their own and another name as subscribers, including \$2, we will forward the Lord's Prayer, the year's copy, and a return of mail to the sender, a copy of either of the following publications, each of which are among the latest specimens of quality ever published, etc.:  
The Continental Pocket of Progress, 2025 to 25 in 25  
The Lord's Prayer, 2025 to 25 in 25  
The Marriage Certificate, 2025 to 25 in 25  
The Family Record, 2025 to 25 in 25  
The County of New York, 2025 to 25 in 25  
100 Beautiful Novel Cards, in different designs.  
Or, a copy of the following:  
Or, a copy of the following:  
Or, a copy of the following:

For three names and \$3 we will forward the Large Continental Pocket, and 2500 letters, reliable for \$2.

For seven names and \$7 we will forward a copy of Williams & Packard's Guide, reliable for \$2.00.

For twelve subscribers and \$12, we will send a copy of Ames' Compendium of Ornamental Penmanship, price \$5. The same bound in gilt will be sent for eighteen subscribers and \$18, or gilt-edged for \$24.

For twelve names and \$12, we will forward a copy of Williams & Packard's Guide of Penmanship, reliable for \$5.

All communications designed for THE PENMAN'S ART JOURNAL should be addressed to the office of publication, 206 Broadway, New York.

For the first of each month. Matter designed for insertion must be received on or before the twentieth.

Communications should be paid-off either by registered letter. Money inclosed in letters is not sent at our risk. Address:  
PENMAN'S ART JOURNAL,  
206 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, NOVEMBER, 1879.

**The Close of Volume III. of the Journal.**

With the next issue of the JOURNAL will close its third volume. In that issue will be a splendid full page of the press of every article, with a fine display of lettering and other flourishing, with two unique bird designs; it will be, by far, the largest and most attractive illustration which has yet appeared in the JOURNAL. Also, there will be a complete alphabetical index to all articles and illustrations that have appeared in the previous numbers of the JOURNAL, together with the prospectus for 1880. Suffice it to say that its prospectus will not only be interesting and promising to patrons, but one full of encouragement and hope to its publishers.

As the JOURNAL enters upon its fourth volume it will be with the full consciousness that it has won a place among the established and successful periodicals of the day. Although we can say successful, there is a still greater success that it would achieve. It would, and we hope it may yet, secure an earnest support from the press of every artistic teacher and author of writing and practical education in the land, and be read by a hundred thousand teachers, pupils and admirers of the art—may it not yet be so? Let all those who now read and patronize it say yes—and each do a small share, and it is done.

**Ames' Compendium.**

**PURCHASERS.**  
Hereafter this work will be mailed on receipt of \$3.00. It is universally conceded to be the most comprehensive and practical guide, in every department of artistic and displayed pen work ever published. No penman seeking to excel in ornamental penmanship can afford to be without it.

**Professional Penmanship.**

The demands from the public for professional pen work has greatly changed and increased within the past few years, not only is the demand greater but much more exacting for good work.

A few years since ornamentally engrossed resolutions, testimonials, memorials, &c., were comparatively unknown save to two or three of our best cities; changed in those they were of rare occurrence, while now they are frequent in most cities throughout the country. While the discovery of the various processes for reproducing pen drawings and printing copies of them, by photo engraving, photo-lithography, the artotype, &c., has increased manyfold the demand for really artistic and well executed pen work, and inasmuch as those reproductions enter the field in direct competition with the various kinds of engraving, they of necessity must be executed with a high degree of skill and elegance.

The field has opened to the accomplished penman, in both broad and promising, for fame and profit, and is comparatively unoccupied, for there are now very few professional penmen in the whole country who sufficiently understand the requirements of these processes, or possess the requisite skill to meet their demand. The processes, however, have now become reliable for giving a perfect copy of the original, but unfortunately, and unlike the skillful engraver, they can impart no good quality or degree of perfection to the print not in the original drawing, hence the artist must now combine his skill with that of the engraver in order to meet this new demand. Those who can do this will surely find ready and profitable employment.

**Simplicity in Writing.**

We have repeatedly urged the importance of simplicity for rapid and elegant business writing. There are many who write a slow and scribbled copy, and their effort to make complicated and varied forms. The more complicated forms not only require more difficult and complex movements for their execution, but when made rapidly and unskillfully, produce a confusion and intermingling of the writing, which is fatal to its symmetry and legibility, and it is avoided only most severely condemned by all business men. We believe that more pupils fail to become rapid and good business writers from this than any other cause.

It seems to be the weakness of most young writers to appreciate upon a variety of novel forms, apparatus, and the like, and their effort to make a form is the chief element in elegant writing. This weakness is often manifested in autographs to such an extent as to render them quite as grotesque and illegible as any of the ancient hieroglyphics. It will be observed that use of the distinctive and commendable features of the penmanship, as in the form given by Prof. Kelley in the columns of the JOURNAL, is the single, simple and practical form given for each letter of the alphabet. We earnestly commend this method for teaching and practice to all readers of the JOURNAL.

**The Good Teacher of Writing.**

He who is not only himself a thorough master, but possessed of a degree of enthusiasm and tact sufficient to inspire the pupil with a similar love for, and enthusiasm in, the prosecution of his study and practice. He must be clear and concise in his illustration of principles, ready and quick to detect faults and ap in his aid and suggestions for their correction; he will see that the pupil studies as well as practices his copy. The fingers can impart no excellence or facility to the execution of writing which the mind does not first conceive and direct. The fingers can only be servants of the mind, hence the first and a constant and careful control, by analysis and careful criticism, to convey to the mind of the pupil a correct conception of what he is to do, and how to do it.

The United States Educational report for 1875 gives the number of business colleges as 124, having an aggregate attendance of 24,250 students.

**One sided Correspondence.**

It is our earnest desire to be courteous and just to all, and especially so to our correspondents and patrons. We therefore ask them not to place us under circumstances which may lead them to think otherwise, which they do by sending communications in which we have no possible interest, solicited or personal favors or information to give which costs us time and postage. It is only a trifle, a few minutes and three cents, think they, but let them reflect that such communications number a score or more daily, and there will be no surprise that they are not only quite unwelcome, but from necessity go unanswered to our trash basket.

Conducting a penman's paper is not sufficiently remunerative to relieve its editor from the necessity of seeking his supply of bread and butter in another direction. He cannot, if he would, devote his time largely to unremunerated labors. We are within interesting or one sided letters and postal cards are daily received to occupy our entire time, with their reading and answers, and require a dollar or more for postage, were we to comply with the request of their writers.

It is never without regret that we drop the correspondence of some into our trash basket. Yet we have no alternative—to answer them would mean bringing us to starvation, and then where would be the JOURNAL, and who would enjoy the fame of its editor. We allow again to this subject because we know that all persons who do not receive full and prompt responses to their communications are disappointed if not aggrieved, and not understanding our side of the case, charge us with being discourteous or mean, to which charge we plead not guilty.

**What War Costs.**

It is estimated that the war of the rebellion cost the North \$5,000,000,000, and the South an equivalent illustration of property, probably a much larger sum, so that it is safely to say that in property alone the cost the country \$10,000,000,000, to say nothing of the much more valuable sacrifice of human life. Who of our readers can imagine the magnitude of this sum. Reduced to weight, it would represent 20,000 tons of gold, or 300,000 tons of silver; loaded upon rail cars, at eight tons each, it would make a train of 2,500 cars loaded with gold, reaching over twelve miles; loaded with silver it would make a train of 39,500 cars, and reach over 234 miles. Represented in \$20 gold pieces, it would make a stack of 5,000 miles; in silver dollars, it would reach 118,333 miles—nearly five times around the globe—and would occupy a rail car, moving at thirty miles an hour, one hundred and sixty-five days to run the length of this line of silver dollars. Expended in the construction of railroads at a rate of \$47,600 per mile, it would construct 210,000 miles, sufficient to encircle the globe four and one-half times; expended for education it would build 1,000,000 school houses at \$5,000 each, and pay the salaries of all the public school teachers in the United States and Territories for one hundred years; expended to the state of 1875, by which it appears that \$48,302,820 was paid as salaries to teachers in the public schools. We have allowed round numbers of \$50,000,000 in our estimate.

What artist can draw the picture that shall tell of the years of terrible war and carnage—its energies and resources turned to the destruction of life and property, filling the land with wailing widows and orphans, emerging with a million of its best and bravest men, a vast expanse of its slain and crippled, a vast expanse of its debt and its future, burdened with despondency and a debt of more than \$2,000,000,000; with what it might have been, had the same human effort and wealth been expended for the development of its untold agricultural and mineral resources, for internal improvements, extending its manufactures and commerce, promoting general education, and cultivating the arts and sciences. Verily it might have been made to blossom as the rose—a veritable paradise. Where is the

wisdom that can in future turn the people of the earth, from the terrible blight and scourge of war, to peace and its attendant joy and prosperity?

**Hopkins' Manual of Exhibit Book-keeping.**

We have before us the advance sheets of a work entitled "Manual of Exhibit Book-keeping," the author of which is Mr. S. R. Hopkins, of this city.

This attractive publication will, we anticipate, be the doorway for new thought, attract much comment and cause no small amount of interesting discussion upon a generally familiar subject. We should judge, from a cursory examination, that, in any event, the Manual may be safely submitted, upon its just merits, to an intelligent and impartial public.

The work is, as its title implies, an introduction to a new and an entirely original method of recording business affairs.

The only features of similarity between it and other systems, so far as we have been able to discover, are the use of blank books and the adoption of elements of record termed "Accounts." As to the treatment of business transactions, the arrangement and title of books, the classification of accounts, and the plan of arriving at results, it bears no resemblance to the methods now in use. And yet, from what we have seen, it appears to be both simple and practical.

The first part of the work treats, in a most philosophical manner, upon the general principles of book-keeping, fully demonstrating its utility and importance.

The subjects of original entries, financial exhibits, theory of principles, philosophy of accounts, and particularly the details are each fully and ably explained.

Following these are several demonstrating series, in which a practical application of theories is carried out, introducing the various general and auxiliary books with explanations of their several uses.

The closing portion of the book is devoted to the closing of the accountancy in connection with the management of joint stock companies and the treatment of business entities pertaining thereto.

**Dawning Prosperity.**

After many long years of great financial and business depression, during which nearly every industry throughout the land has been paralyzed, the dawn of a revival is reaching the land, and gladness heightened by a contrast with the passing gloom and despondency. We venture to predict that this country is now entering upon a period of prosperity more grand than any it has yet experienced, or than any other people have seen since the world began.

We earnestly trust that the severe lesson for fragility and economy taught during the past years of depression will not have been in vain, but that, as the demand and reward for their industry shall increase, will continue to practice economy and prudence, lest the revival reach the end of Vol. IV. Now is the time to begin—if one desires to secure large and small ones. Parties desiring to secure a share of the great revival, should secure a portion of the required number at a time and have credit upon our books for the same. We would, however, assure them as it is remembered, that it is by every more, more than by large gains, that fortunes are made.

**Clubs.**

We wish to remind the friends of the JOURNAL that this is the season for clubs; they have not yet helped us to the fifty thousand subscribers asked for at the beginning of this volume, but we presume that what is wanting will be made up before we reach the end of Vol. IV. Now is the time to begin—if one desires to secure large and small ones. Parties desiring to secure a share of the great revival, should secure a portion of the required number at a time and have credit upon our books for the same. We would, however, assure them as it is remembered, that it is by every more, more than by large gains, that fortunes are made.

**A Special Invitation.**

is hereby extended to all parties who read a paper or opened a discussion upon any subject, to send a copy of the same to forward a copy of the same, for publication, in some future issue of the JOURNAL.



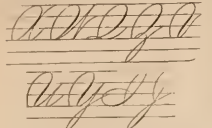
## Writing Lesson.

BY E. F. KELLEY.



VIII

A distinguishing feature of the letters in this lesson is the *sixth principle* or *Reversed Oval*.



The *Reversed Oval* ascends from base line three spaces by a full left curve on main slant, and by an oval turn is united to descending right curve, terminating at base line, one-third space to the right of point of beginning. Greatest width, one and one-half spaces.

Capital *X* begins with an unmodified *reversed oval* and at half height is united with a descending left curve which, beginning one and two-thirds spaces to right of highest point of oval and at the same height, proceeds on main slant to base line, one and one-third spaces distant from point of oval, and by a short turn unites to right, curve terminating at head line, one space to the right of preceding line and completing the letter.

Capital *W* is formed by the *reversed oval* uniting angularly at base line to a slight right curve ascending three spaces to a point one and two-thirds spaces to right of oval, and there joining angularly with a very slight left curve, touching base line one and two-thirds spaces to right of oval, and by another angular turn uniting with ascending left curve which, continuing two spaces from base line, finishes the letter. At half the height the distances between the last four lines should be equal.

In capital *Q* the *reversed oval* from the middle point of right side is modified by being curved more rapidly toward the left, crossing left curve immediately above base line and continuing horizontally one space to the left of point of beginning and joining, by short turn, a horizontal left curve completing loop one space in length and one-fourth space in height and continuing to base line, two-thirds space from crossing of loop and ending with right curve on consecutive line continued to head line one space to right of oval.

Capital *Z* is formed by uniting to *reversed oval*, by short turn, a left curve forming loop one-half space in height and one-fourth space in width, then by oval turn continuing to base line, one space to right of loop, and finishing with loop similar to that of small *z*, but somewhat fuller.

The first line of capital *V* is the same as that of the *reversed oval*; the second is straight in its middle portion, and, when near the base line, is united by short turn to a right and left curve extending upward two spaces, ending one space to right of oval. Distance between the two points of contact with base line, two-thirds space. Width of oval one and one-third spaces. Distance between middle portion of oval and terminating line, one-half space.

The oval portion of capital *V* is the same as that of *V*, and is continued by right curve carried upward two spaces to a point one space to right of oval, where it is joined angularly to a descending straight line continued on main slant to base line, and there joined by short turn to a right curve, terminating at head line, one space to right of second straight line. Distance between straight lines, one space.

The first three lines of capital *V* are precisely like those of *U*; the fourth is a straight line on main slant, extending to base line and continued by a loop similar to that in small *y*, but somewhat fuller, which completes the letter.

Capital *I* begins at base line with left curve ascending three spaces, and with short turn to right uniting to right curve crossing the first one-third space above base line, which it reaches one space to the left of point of beginning and terminates with an oval similar to that of the capital stem.

Capital *J* begins on base line and ascends with left curve three spaces and by short turn unites to descending right curve on main slant, crossing first curve one-third space above base line and continuing two spaces below it, where it joins by short curve an ascending left curve crossing right curve one-third space above base line and ending one space to the right of oval. Width of oval, one space; width of loop, somewhat more than one-half space.

## PROBABLE FAULTS.

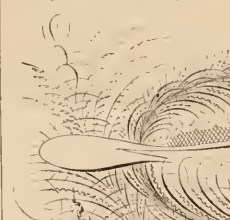
## GENERAL.

Making the first line of oval in all the letters too nearly straight; making oval turn at too narrow or angular, beginning and ending shade too abruptly; beginning shade before the oval turn is completed; shading every downward stroke; slanting too much; making letters too early vertical.

## SPECIAL.

Curving second part of *X* too much at centre in order to unite with *reversed oval*; separating parts.

Making left curve for second part of *W*;



making right curve for third part; uniting second and third parts a portion of the way; last line too short or too long.

Changing the horizontal position of loop of *Q* to one more or less inclined; making loop too large and too early round.

Making small loop in *Z* too nearly horizontal; making it too large; making lower loop too large and not corresponding in slant to oval above; lines of lower loop crossing too low.

Making lower turn of *V* too broad or too angular; making the last line extending from oval too soon and too rapidly; diverging last line too far.

Making straight lines of *U* diverge or converge; making point too high or too low.

The same faults may be found in upper portion of *V* as are mentioned for *U*, and the same in lower portion as given in *Z*.

Beginning at what should be the terminal point of *I*; beginning above the base line; not crossing first curve by second; shade beginning too high and terminating too soon;

top of letter too angular; compound curve in downward stroke; downward slant of capital stem oval.

The probable faults of *I*, with the exception of the last mentioned, may be seen in these may be added too large loop below base line, or too small, and crossing too low, or too much turned to the left.

## For the Penman's Art Journal.

## Philosophy of the Art of Writing.

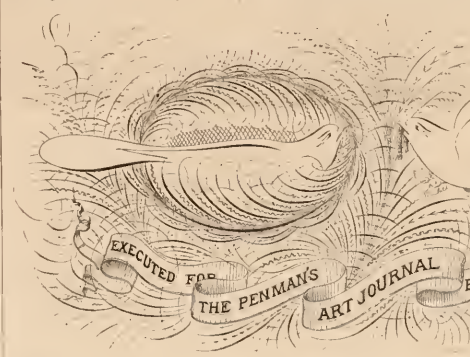
BY ROBERT C. SPENCER.

The origin of language is shrouded in much the same doubt and mystery that surrounds the origin of man himself.

The processes of mental and social development reaching through the ages of human growth and progress are doubtless coincident with language. The history of one is the history of the other. The physical gestures and sounds of the voice, stimulated and prompted by the earliest impulses of necessity and desire, constituted probably the beginnings of language. With continued exercise the power doubtless increased and the horizon of mind widened. Human thought and developed its own vehicles, and in "the fullness of time" invented letters, created writing, and gave to the world a new power of speech that carries with it a charm and potency peculiar to whatever is closely wedded to mind and intelligence.

Standing at this point of time and looking back along the pathways of the race, the steps and processes, slow and halting, by which we have reached our present condition, assume so orderly aspect not before apparent to our understanding. This is true of the art of writing as of other things: The elements out of which the greatest things have been formed are found to be few and simple. Thus the materials from which writing is constructed are in their primary character mere nothing as it were—points in orderly succession, making lines which to the eye are only straight and curved.

That the invention of man should have framed out of such elements an art so linked to his intellectual life, social nature and destiny as to control their fate, may be considered marvelous.



## 227 Car Loads of Gold and Silver.

Secretary Sherman, in a recent address at the Hall of Cooper Union, alluding to the gold and silver now in the U. S. Treasury, said: "There is now in our Treasury \$172,000,000 in gold and \$20,000,000 in silver. We scarcely realize the magnitude of these sums. We know a million is a great amount, but it is so great as to be indefinite. It is near two tons of gold and thirty tons of silver. The \$172,000,000 of gold now in the Treasury would load forty rail cars with eight tons each, while the silver would weigh 1,500 tons, and load 187 cars with eight tons each."

## Official Ink.

A commission lately appointed by the Prussian Government to investigate the best class of inks to be employed for official purposes, have just presented their report. They state that aniline inks are not suited for this purpose, because they can be easily washed away, especially by preparations of chlorine. Ink in the composition of which alizarin (Adrianople red) is employed can be obliterated less easily. But they are of opinion that the best of all that is made from gall nuts, and recommend that it shall be used for official purposes and for all documents the preservation of which is of importance.—*London Times*.



A. A. Southworth is teacher of practical and ornamental penmanship at the Northern Indiana Normal School, Valparaiso, Ind.

I. W. Pierson is teaching writing at the Rochester (N. Y.) Business University. He writes a handsome hand and cuts a graceful flourish.

J. C. Halested of Herman, N. Y., a graduate of Eastman Business College, is teaching writing classes in St. Lawrence County. He is a good writer.

R. W. Cobb is teaching writing at Sprague's Law and Business College, Norwalk, Ohio. Mr. Cobb includes some very graceful specimens of writing.

C. H. Haven, the accomplished card and script engraver, 45 Beekman street, New York, favors us with an elegant circular, engraved in his own beautiful style.

S. C. Sandy, formerly at the Troy (N. Y.) Business College, is now teaching writing in the State Normal School, Indiana, Pa. His penmanship is highly complimented. *Pennsylvania Argus*.

C. L. Martin is teaching writing, drawing and the commercial branches at "Hedding College," Abingdon, Ill. He writes a handsome letter and looks well in a photograph, for which we return thanks.

Charles D. Bigelow, formerly of Springfield, N. Y., has engaged to teach writing in Bryant's Buffalo Business College. He is an accomplished writer, and will undoubtedly win favor in his new position.

J. W. Mehan greets the *JOURNAL* with his compliments in a tastefully executed specimen of flourishing. Mr. Mehan is the very popular teacher of writing and drawing in the public schools of Creston, Iowa.

Ira Mayhew, LL. D., President of May-



hew's Business College, Detroit, Mich., is engaged upon the revision of his "Manual of Business Practice," which he expects very soon to have ready for the press.

B. A. Dodge, who now has charge of the subscription department of the *JOURNAL*, shows his "hand" upon the wrappers of this issue. Although without pretensions as a "Pro", it will be observed that—

He wags a nimble quill,  
Guided by real skill.

A. N. Patmer is teaching large classes at Rockville, Ind. He is highly complimented by the *Rockville Tribune*, which says: "The progress of his pupils has been very great, and most of them are enthusiastic in his praise. He begins another term of twelve lessons next Wednesday. Let all hitherto pupils avail themselves of this chance."



I. J. Tuck, Cranbrook, Ontario, sends a creditably furnished slug.

F. F. Frazier, Fort Worth, Texas, sends a well-executed set of hand capitals and good specimens of copy-writing.

Jackson Cagle, Principal of an Institute of Penmanship, Atlanta, Ga., sends several ele-

gant specimens of practical writing and of-hand flourishing.

II. Williamson, Raleigh, N. C., incloses, in a well-written letter, several attractive specimens of plain and fancy penmanship, also an elaborately and skillfully flourished design of a lion.

F. R. Davis, who has recently completed a teachers' course in the special penmanship department in Soule's B. and S. Business College, Philadelphia, Pa., and has now entered upon the business career in that institution, sends us a elegantly written letter and a gem of off-hand flourishing. Mr. Davis is a promising young penman.



The Witons (Mina) Business College, conducted by A. L. Embert, is enjoying a good degree of popularity.

J. F. Davis, formerly at Williamsport, Pa., has founded a business college at Albion, Pa. He favors us with a graceful specimen of flourishing.

Soule's Commercial College and Literary Institute, New Orleans, has just closed its most popular and successful educational institutions in the South.

A catalogue of Behn's Commercial College, Chattanooga, Tenn., for 1879-80, has been received. Also from Bogardus's Business College, Springfield, Ill.

The announcement of the Spencerian Business College, Washington, D. C., is received. It is most elegantly and gracefully illustrated by the penmanship of Prof. Spencer.

The catalogue issued by Wright's Business College, Brooklyn, N. Y., for 1879-80, is finely illustrated by the penmanship of Wright's penman, and is a gem of penmanship.

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B. M. Worthington, who enjoys a national reputation as an accomplished writer, has opened the "Lakeview Business College and Institute of Penmanship" at 81 North Clark Street, Chicago, Ill. He promises satisfaction from his pen at an early date, as an illustration of his skill, in the columns of the JOURNAL.

We are in receipt of the circular, for 1879 and the fourteenth year, of "Pence's Union Business College," Toledo, Ohio. It is a most attractive and business like pamphlet of 56 pages, setting forth fully the admirable plan upon which the college is conducted, and the methods of instruction was awarded a diploma and medal by the Educational Commission at the Centennial Exposition. We are also glad to learn that the college is enjoying an unusual degree of popularity.

The Toledo (Ohio) Commercial college has received the following testimonials from Messrs. Dittler and Magee. Speaking of the penmanship exhibited by them recently at the Tri-State Fair in Toledo, Ohio: "The penmanship exhibited by them has the appearance of copper-plate engraving that of ordinary writing. The penmanship is artistic, both in design and execution, showing the result of careful study and marvelous skill." The catalogue received from the college is gotten up in good style, and contains a finely lithographed specimen of penmanship.

Mayhew's Business College, Detroit, Mich., is a most convenient and well equipped institution. It is a large and commodious building, where it is enjoying a growing and increasing popularity. Mayhew has been long and intimately connected with the leading educational interests of his city and State. Few men in Michigan are more well informed or better more highly and justly honored for their labor in that direction than Mr. Mayhew. He has been active in promoting the interests of the "Business College and Penman's Association," of which he is an officer. He will be found in attendance at the before that association, at its late convention, Cleveland, O., on "Business Practice and Character," will be found in attendance at this issue, and will be read with interest and profit by all interested in practical education.

It is said that the laws of nature are always consistent with themselves. This can hardly be true, since many a man who sowed wild oats has been known to reap hemp instead.

### The Gem City Business College.

We copy from the Quincy (Ill.) *Whig* the following highly complimentary article concerning the above named institution:

The success of Prof. Musselman of the Gem City Business College, Quincy, Ill., in securing the highest prices at the Illinois State Fair last week, over the fact that he is conducting one of the most thorough and successful commercial schools in the country. He was awarded the first premium for best plain penmanship, best ornamental penmanship, best pen lettering, and received meritorious mention for the largest and best display of penmanship; he was also awarded the highest prize for the best course in book-keeping. The awarding committee were unanimous in their praise of Prof. Musselman's wonderful skill in penmanship, and enthusiastically pronounced him one of the best penmen in the country. He has never failed to secure the highest prize over all competitors, wherever his specialties have been exhibited, a fact which fully sustains the high estimation paid him by the committee.

Prof. Musselman has established for the Gem City Business College a national reputation, and it numbers among its students young gentlemen and young ladies from all parts of the State. The first term opened with the largest and best attendance in the history of the school—more new scholarships have been taken out for this term than for any previous term. It is now one of the largest as well as one of the most successful and useful business colleges in the country. The steady growth of the school is owing solely to

ITS SUPERIOR MERITS, its students being at all times its best recommendation. The fundamental principle of this college is not in how short a time a student can be graduated, but how thoroughly and efficiently can he be prepared for the active business of the world. The courses of instruction are thorough and comprehensive, and the teachers are experienced educators. Careful personal instruction is given to each student, and they are advanced as rapidly as their individual qualifications will permit. So thorough is the instruction, that the student who enters the college is fully prepared for the counting house business of the country, many of the graduates of this institution now occupying most responsible positions in banking houses and business offices in Quincy and in other cities.

THE LECTURE COURSE. One of the features of the college is the lecture course, which is arranged for each fall and winter. Prof. Musselman has brought to this city during the past two or three seasons the ablest pulpit and platform orators in America, including John B. Gough, Henry Ward Beecher, Prof. David Swing, T. De Witt Talmage, and many others. For this season the Hon. Seymour Coffey opened the lecture course last Wednesday evening, and he will be followed later by Francis Murphy, the great temperance orator, the Hon. George R. Wendland, and other fine speakers. These lectures are given under the auspices of the college for the benefit of the students, all of whom are admitted free.

THE BOARDING DEPARTMENT is also a feature of the college, and is conducted by the college with a view to furnishing first-class board to the scholars at net cost. The charges for good day board are \$2.25 per week, or about ten cents per meal, and the prices will probably be reduced January 1 to \$2 per week. The boarding department is not a club, but is a large, commodious building, where the students from the college; everything is bought at the lowest wholesale prices, and the meals furnished are as good as can be obtained at any hotel in the city. The low price of board reduces the expense of attending this college to the boarding department to a nominal amount. Young gentlemen or young ladies who desire to fit themselves for active business cannot find a more thorough college than the "Gem City."

### Send Cash with Orders.

All orders for books, merchandise, copy or engraving to be sent by mail must be accompanied with the full amount cash only. If ordered to be sent by express, at least one-half of the amount should be remitted.

### Pithographs.

Knowledge is more than equivalent to force. Whole homespun is better than ragged velvet.

Avoid three things—wet feet, a bore and a lawsuit.

People's intentions can only be decided by their acts. Sprague up when it will; often in quiet, shady oaks and corners, but seldom in cultivated grounds. It often blooms, and many a noble man like a noble scheme and grand enterprise fall to the ground from the same cause.

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Happiness and unhappiness are qualities of mind, not of place or position.

It is weak and vicious people who cast the blame on fate.

The destiny of life is developed with each day.

No one is ever fatigued after the exercise of forbearance.

As gold is purified in the furnace, so is character refined by suffering.

Hope softens sorrow, brightens plain surroundings and cures a bad lot.

Those who trade on the helpless are disposed to cringe to the powerful.

It is a fool who praises himself and a madman who speaks ill of himself.

Those days are lost in which we do no good, those worse than lost in which we do evil.

God pardons him a mother, who kisses the offense into everlasting forgetfulness.

Fire and sword are but slow engines of destruction in comparison with the habbeler—Street.

A good report lingers on its way, but an ill one dies straight to where it can do the most harm.

Self-denial is the most exacting pleasure, and the conquest of evil habits the most glorious triumph.

Many men claim to be firm in their principles, when really they are only obstinate in their prejudices.

Dispute not advice, though even of the unlearned. The gabbling of geese once preserved accretions.

Great men owe their fame to the littleness of the rest of the world. Fame is only a reward which is never given.

They who have true light in themselves seldom become satellites.

As the western clouds are tinged with gold even after the sun is lost to view, so does the memory of a kind act bring a smile to the face when its author would be forgotten.

Some men are with their character much as they are with their money: the less they have the more careful they have to be.

You may mend a rent in a damaged reputation so that it may not show, but you can never mend a reputation quite whole again.

Beware of prejudices; they are like rats and men's minds are like traps. Prejudices creep in early, and it is doubtful if they ever get out.

More immensity of size always astounded; but our wonder at the vast results accomplished by comparatively slight means recedes the longest with us.

A more glorious victory cannot be gained on earth than that of him who, when the injury begun on his part, the kindness should begin on ours.—*Zilvolson*.

Those gifts are ever the most acceptable which the giver has made the most precious.

Life is happy whose circumstances suit its temper; but to be more contented than you can suit to temper to any circumstances.

Life is too short to nurse one's misery. Hurry them across the lowland, that you may live longer on the mountain top.

The arms of wit ought always to be feathered with smiles; when they fail of that they become sarcasm and like two-eyed swords.

Sober sense, self-possession, intelligent self-control, are the sub-signals of mind and heart, and make a beautiful trophy for the soul.

Do not despise the opinion of the world; you might as well say that you care not for the light of the sun because you can see a candle.

The gentle mind is like a calm and peace full stream that reflects every object in its full proportion. The violent spirit, like the turbulent sea, reflects but a black image of things distorted and broken.

An hour spent with a good book is always so much solid and substantial gain. Fire, lightning, and the maddest storm cannot destroy the treasures of the immortal mind.

One had better sell boldly in almost any direction than without any direction at all. One had better sail in the maddest storm than ever troubled the sea of life than to lie on the sea and drift with any chance wind that chooses to blow.

Many a timid child postpones his first attempt at walking simply because he lacks the courage to exercise an ability which he fully possesses, and many a noble man like a noble scheme and grand enterprise fall to the ground from the same cause.

Happiness is a frail plant, which seldom lives long on earth. Sprague up when it will; often in quiet, shady oaks and corners, but seldom in cultivated grounds. It often blooms, and many a noble man like a noble scheme and grand enterprise fall to the ground from the same cause.

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# THE PENMANSHIP JOURNAL

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP

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H. F. KELLEY, Associate Editor.

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"PENMAN'S ART JOURNAL" (D. O. FARMER)

## The Writing Class.

BY J. W. PATTON.

XIII.

"Children I wish to tell you three things about the Capital Stem in A, N, M."

It is of full height, well slanted, and the upper half but slightly curved, illustrating on the board. "You will have to try many times before you can write it to suit you; but each time you try is one step towards doing it. If you know just how it ought to be, that will help you to make it."

"After you write the Capital Stem, you have only to make a slight left-curve, or main slant, from the upper point down to base, to have the body of A. You see that

the long curves form a sharp upper angle. Be sure to keep the lines open from the very top, and do not write the letter too much. They begin the crossing curve, at just the height of small r or s, on the last curve; carry the line down through middle of letter; let it cross last curve at height of half a space, and end at height of a whole space, carefully illustrating its course. "This crossing-curve is the lower part of an oval. I remember this when you write it, and try to have it please your eyes."

I next erase this characteristic part of A, and finish the last curve with the shortest possible turn at base, and then carry up a slight left-curve to two-thirds the height of letter. The children recognize A, and it all seems like play to make one letter out of another. I tell them that the last curve of N bows forward a little to be graceful. The distances across the middle of the letter are equal.

I now remove final curve of N, and from the turn at base make a slight curve due to top, on the same slant as Capital Stem; from this point I make a long left-curve, on main slant, nearly to base, half a short turn, and finish with a right-curve at height of one space, and one space to right of main line. "What letter is this, children?" They exclaim, "Capital M." Make the distance between the upper points one space; keep the three distances even across the middle of letter.

Note.—It will be seen that the alternate curves of M slant alike. The slant of the Capital Stem is a critical point in this group of letters. The second line being upon main slant, and united angularly to the first, symmetrical curve. The Capital Stem should be on increased slant—if on the same slant, the two lines would coincide.

"Here we have the twin letters, T and F."

The framework of these letters is the Capital Stem. But it is shorter by half a space than in the first group, and besides it curves more. The base-oval in T is just the same as in A, N, M. But see how different it is in F. Here the upper line of the oval combines the left and right-curves, and becomes a real line of beauty. This line of beauty is carried clear across the Stem, and a little to right of it forms a sharp angle with a "Guy straight line," illustrating each step. "You can always tell the written letter by this cross, as you can always tell the printed one by the same mark. T and F are so nearly alike that when you learn one you almost learned the other. There is a sort of cap that finishes both letters. It is just a small looped-oval and curve. You begin the cap-oval at height of two spaces, pretty well to left of Stem; carry it a little above height of stem, and bring to the right-curve of oval within a half-space of Stem. Let the inside curve wind through the center, crossing the oval a little below top, and combine with a long double-curve to the right, thus. Name this curve."

The silence is ominous of failure. "Why, children, it is just the same as the top of the base-oval in F; now think." "Oh! it is the Line of Beauty," cries out little pupil, and all the others agree. "Have the highest point of the double-curve directly over the top of Stem, and carry the curve about two and a half spaces to right of oval."

"What are these letters, children?"

They answer, "E, C, and S."

"Erase some of the script lines, and change others just enough to bring out the italic likeness. Next, write the Capital Stem separately, and show how it is modified; that the main part is shorter, and a single curve. "The base-oval is not changed; but to give a finished look to the Stem, we begin the letter with this introductory right-curve, which unites with the Stem in a sharp angle. Observe how the curve drops at first. The second part of F is a long left-curve, which begins at full height, two spaces to right of Stem, and extends on main slant to base. The upper part is well curved. The crossing-curve is the same as in A. The width of H at center is a little less than a space." A critical point is not to nodify within the letter, which destroys its unity.

Second part of A begins at same point as in H, with a slight double curve on connecting slant; combines at center of letter, in a narrow loop, with a second double curve nearly vertical; and finishes with lower turn at center, which is a little less than a space. The loop intersects Capital Stem, and is at right-angle to main slant. Illustrate to the class how the double-curves form the same characteristic part as in the italic letter; that the script curves mean just the same as the straight lines of the italic. Let the pupils analyze the double-curve.

G begins with an introductory right-curve on connecting slant. This curve combined in a narrow turn at top with an incomplete oval, which extends downward two spaces, and then rises to half the height of letter; at this point the oval unites angularly with the Stem. The long sweeping curve which begins G, forms, with the left curve of oval a loop, the intersecting point of which is a little above height of one space. The Capital Stem is a single curve, and half the height of letter. In G the Stem is the characteristic part, and the looped-oval forms the body of the letter, as will be seen by comparison with the Roman letter. The main part of G is simply an incomplete oval. A vertical line drawn through top of Stem illustrates the division of the oval.—Primary Teacher.

## Teaching Penmanship.

BUSINESS COLLEGE, UNION SQUARE,

New York, Nov. 24, 1879.

Editor Penman's Art Journal:

DEAR SIR: After all the discussion that has been placed the whole truth has not been reached as to how best to teach penmanship to beginners in Business Colleges. Some hold to the strict analysis of a system; others put the student on movement exercises of various kinds, followed by a drill on the capital letters singly, till some proficiency is gained; and "so high" become his law to the exclusion of the free movement which is to follow, and without which he cannot become a good business writer.

On the other hand any considerable drill on exercises, for the development of the arm

movement, without some attention to analysis, is sure to make inveterate flourishers. Students, under this kind of instruction, are likely to make good capitals because of the smoothness of their writing, but their small letters will be defective from lack of uniformity. It is this style of teaching that brings out the exceptionally few good writers of a class. They are called the "natural" writers. They may have unusual steadiness of nerve, a good idea of form, or they may be mere imitators. This is not the teaching however that develops the most talent of the greatest number.

It is probable that a person will do that kind of work best which he likes best; therefore I have found it wise to allow the student to write on books soon after entering upon his course of study. If this is done the method of improving his style of penmanship at once becomes all important. I have succeeded best by allowing him to write whatever copy the regular class lesson might prescribe a part of the hour to preliminary exercises or exercises, after which, upon attention to special faults, one at a time so as not to confuse his mind nor burden his memory. For example, he shades every downward line, or his loops are too long, or his slope is irregular, or his spacing bad. Any of these faults can be remedied to a great extent in a very few lessons. After a little drill of this kind it is easy to decide upon the next step. If he is attentive to the instruction given, movement exercises may follow or be taken in connection with these lessons of forms, and so smoothness and speed, with correct outline, can be learned together. If he is careless, and form, space and slope are still defective, definite analysis must be taught, and individual faults corrected before advancement is allowed. He must learn that small u is not n; that a has no hook at the top; that d and f should not be heavy in the middle, tapering towards both ends; that the loops should not be four or five times the height of the letter. After that capitals A and G do not loop at the top, K, &c., &c. All these points, and many others which I am unable to write, the teacher knows, are easily learned and go far toward making penmen.

It is not by means thrown away any analysis nor would I make the student's nature of instruction to classes above the elementary grades; but if students show a total disregard of proportion they should be taught that penmanship is an exact science, and that the forms of letters are no more to be disregarded than those of geometry. Mistakes in proportion are not condoned, neither should those of penmanship be overlooked.

If the ground I have taken is wrong I hope that discussion will thereby be provoked, and that some of the numerous penmen who read the journal will set me right.

Yours, respectfully, C. E. CADY.

## Index to the Journal.

On another page of this issue will be found a complete alphabetical index to articles that have appeared in volumes I, II and III. This index is thus given entire, because of the omission to publish one for each volume at its close. Hereafter the different numbers of the JOURNAL will be pagged continuously, and an alphabetical index given in the last number of each volume, which will add greatly to its convenience for reference.

## Personal

J. Cagle received the silver medal offered by the North Georgia Agricultural Association, at the fair recently held at Atlanta, for the best specimen of practical penmanship.

R. B. Webster is teaching writing in the Spencerian Business College, Cleveland, Ohio. Mr. Webster writes a business letter.

The *Creston (Iowa) Gazette* says: "Prof. Nathan is winning glowing opinions on the effectiveness of his work this year. There is no branch in our public schools more important than penmanship."

M. G. Emerson who has recently been teaching writing in the Gen City Business College, of which he is a graduate, has accepted a position in the Bank of Creston.

M. H. Kitto, formerly ticket agent and telegraphist at Ithaca, Mich., is now assistant book keeper for the Saginaw Mining Company at Souderville, Mich. Mr. Kitto has a fine business writing, and will undoubtedly win favor in his new position.

B. F. Davis, who has been for some months under the tuition of Messrs. Soule and Flickinger at Elkhart, Pa., writes one of the most elegant letters we have received. He is open for an engagement for teaching writing, and has the best of references.

The *Album of Pen Art* for October contains in full, the admirable paper upon *Decorative Art and Artistic Penmanship*, read by F. W. H. Winslow before the B. C. T. & F. Association at its convention held at Cleveland, O., in August last. It is as able and valuable paper.

N. T. Townsend who has been teaching writing at N. Paul, Minn., during four years past, proposes to spend the winter traveling, teaching writing and filling orders for ornamental emblems. Mr. Townsend is a superior writer and will undoubtedly do honor to his profession at whatever he undertakes. His specimens go into our best scrap book.

The first premium for best pen and ink sketch was awarded to J. W. Swank at the National Fair held recently at Washington, D. C.

Z. T. Loer, formerly teacher of writing in the Cleveland, Ohio, has recently opened a Normal Writing Institute at that place. He is a good writer and will undoubtedly deserve a large patronage.

Louis Mahoney, formerly at Rochester, is now teaching writing at Gaskill's Business College, Manchester, N. H. His letters and specimens of card writing are among the most crisp and graceful that come into our hands.

A. B. Capp, teacher of writing at Heald's Business College, San Francisco, Cal., sends us a recently written right hand specimen list of subscribers to the *JOURNAL*, detracts nothing from its "superbness." We trust it will add all, like ornament, when they display their skill.

O. J. Anidoun of Lee, Mass. is now teaching writing at Carter's Business College, Pittsfield, Mass. Mr. Anidoun is a good writer and a popular teacher and will prove a valuable acquisition to any Business College.

F. F. Judd is teaching writing at Denison's Seminary, Aurora, Ill. His letters and specimens included are very gracefully written.

Mr. A. H. Stephenson late of Stansfeld, Westley College, Quebec, has been appointed to a position of right hand teacher of penmanship at the Brooklyn Business College, Brooklyn, N. Y. and will enter upon his duties January 1st. Mr. Stephenson is a skillful penman and comes to the city highly recommended as a teacher of commercial and academic studies.

N. S. Beardsley is teaching writing in the College of Young Men of the Right Hand, a good writer, and we judge, doing very successful work as a teacher.

L. L. Williams, President of the Rochester N. Y. Business Union, writes an elegant letter, and promises a contribution to the columns of the *Journal* soon.

The Detroit Michigan *Daily Post* of November 10th, closes a long review of the new penmanship in behalf of education referred to the State of Michigan by Professor Ira Allen, LL. D., and right hand penmanship was prepared by a committee appointed for that purpose by the convention of B. C. T. & F. Association, and close of its session held at New York in 1878.

NEW YORK, AUGUST 10, 1878.

"It is with the greatest pleasure that we welcome to the ranks of our associates the Hon. Mr. Mayhew, LL. D., whose early labors in the cause of public education, prominently as an independent public instructor for the State of Michigan for several terms, were so efficient, and who later in life has so successfully devoted his efforts to the cause of business education, especially as

ing the cause as an author. We sincerely trust that time will deal with him propitiously and reward him commensurately to his eminent labors.

(Signed) "L. L. SPAGHUE,  
THOMAS MAY FEIRCE,  
Committee."



Gus Hulstzer, Tonolow, Ill., sends a unique drawing, in which a body of flourishing forms the outline of a bounding eagle, with which the accompanying scroll and lettering constitutes a very attractive and skillful piece of work. He also includes a package of his fancy card writing, which are not often excelled.

Charles D. Bigelow, teacher of writing at Bryant's Business College, Buffalo, N. Y., sends an exquisitely written letter in which he includes equally excellent specimens of flourishing.

C. H. Hills, penman at Massillon, O., Normal College, sends a gracefully executed specimen of flourishing, and several well written cards.

A very elegant specimen of flourishing is recorded from C. S. Crundall, Valparaiso, Ind.



J. D. Foster, Cashier.

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Lymon D. Smith, teacher of writing and drawing in the Public Schools of Hartford, Conn., sends an elegant written letter. It is of two-fold interest as it announces Prof. Smith as a future contributor to the columns of the *JOURNAL*, and will be a conspicuous ornament in our scrap-book.

A. A. Clark, teacher of writing in the schools of Cleveland, O., writes a handsome letter and incloses some elegantly written cards.

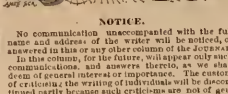
S. C. Malone, Smithtown, Va., sends a package of well written copy-clips, and several specimen sheets, of elaborate and skillfully executed flourishing and drawing. Malone is about to open classes at Morgantown, Va. We wish him success as he will undoubtedly deserve it.

Benj. Busick, Githerville, Wis., incloses in a well written letter several creditably written cards.

Jos. Foster, Jr., Ashland, Pa., incloses in a splendidly written letter a package of specimens of flourishing taken from a multiplying slats, which are excellent.

W. A. Doolley, Piquette, Ohio, sends specimens of flourishing and writing, which are creditable.

## Answers to



No communication unaccompanied with the full name and address of the writer will be noticed, or answered in any or any other column of the *JOURNAL*. In this column, for the future, will appear only such communications, and answers thereto, as we shall deem of general interest or importance. The custom of publishing the writing of individuals, and of being treated partly because such criticisms are not of general interest to our readers, and partly because the cause so large requires to admit of our complying with them all; therefore, that we may be impartial and just to all, we have thought best to strictly discontinue such answers. Without any solicitation on our part, we assume, that any reader of the *JOURNAL* who desires to receive by mail a careful and thorough criticism of their writing, with suggestions for praise and improvement, may obtain the same for one dollar.

S. M. Philadelphia, Pa. How do you explain the fact that nine out of ten professors of penmanship slide upon the fourth finger only, but invariably take a sliding movement on both the third and fourth fingers? How do you do it yourself?

1. We do not admit the fact, as claimed, we believe that the majority of penmen will rest the hand on both the third and fourth fingers which we do—and which is of course correct.



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R. R. Gibberville, Wis. Why are the small R's and G's given a more space than the other contracted letters? Because the loop or shoulder of the R and G point at the top of the R are more extensive beyond the body of the letter, and if brought within the ordinary limits of the letter would so diminish the body of the letter as to cause it to appear grossly disproportionate to the other contracted letters.

Business College Items deferred in this issue for want of space.

Catalogues and papers have been received from several colleges which want of space prevents noticing in the present issue.

## Department Book-keeping and Finance.

In the first No. of Vol. IV, we shall open a department in the *JOURNAL* not to exceed in any case two columns of space, to be devoted to the above named subjects. We are led to do this by the earnest solicitations of the many authors, teachers and pupils of

book-keeping as well as practical accountants who are subscribers to the *JOURNAL*. All parties interested in such a department are requested to forward practical problems for solution, or information, or suggestions appropriate and interesting for this department.

## No Personal Matter in the Journal.

In one or two instances communications have been submitted to the columns of the *JOURNAL*, somewhat personal in their character. We hereby give notice that henceforth we shall guard zealously its columns against anything personal or insinuating. Correspondents will please bear this in mind, thereby saving their own labor and us from the unpleasantness of refusing their communications.

## Paragraphs "Appropriated."

It is often said that penmen are not literary or accurate wherever one of their number is mentioned approvingly, "has retained in force the truth of the saying, 'two of a trade can never agree.'" I have found that wherever they meet they always extend the wide hand of fellowship.

Altho' disposed to accord the craft with fairness, generosity and magnanimity yet I knew one penman that was somewhat inconsiderate in only one respect. He was mentioned approvingly, "has retained in force the truth of the saying, 'two of a trade can never agree.'" I have found that wherever they meet they always extend the wide hand of fellowship.

And, by the way, a specimen of quill-driving reminds us that the quill or the steel pen may be driven but the point does not move. I have found that wherever they meet they always extend the wide hand of fellowship.

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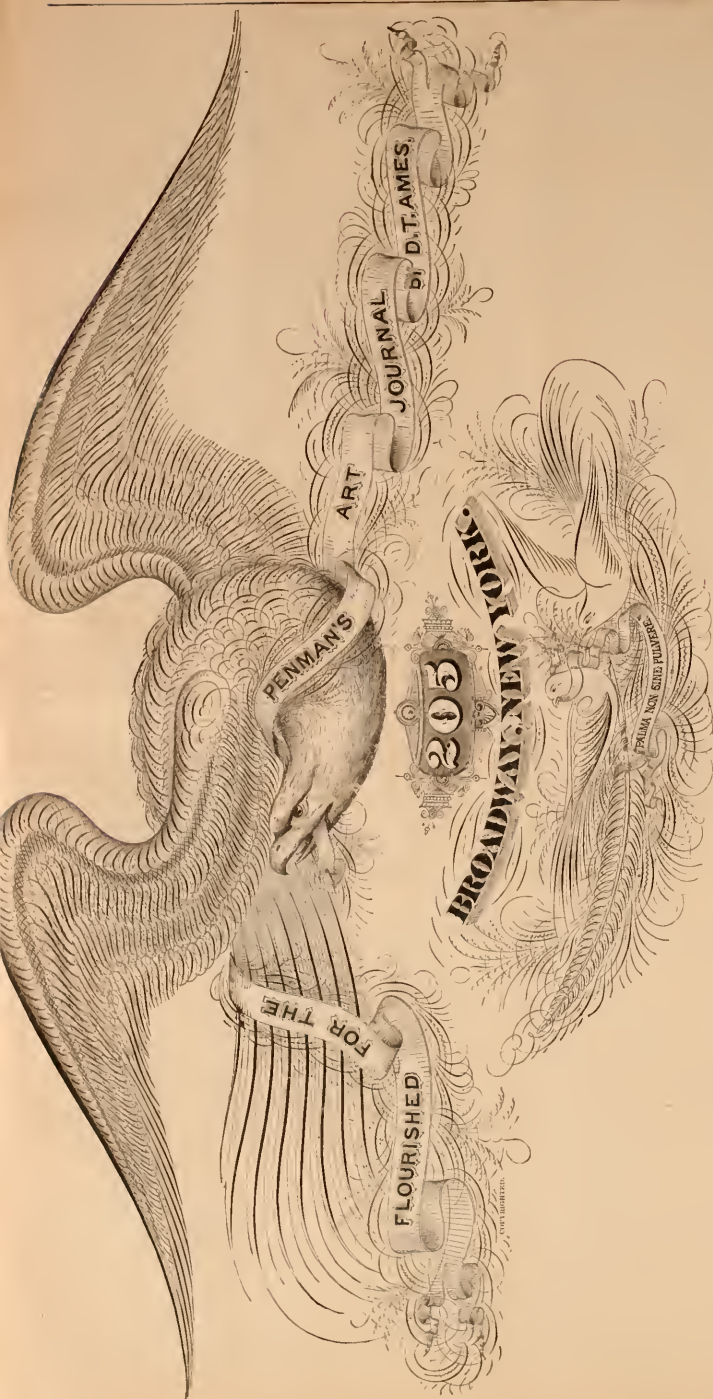
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you ever after he is a much more flourishing condition than your humble teacher of penmanship.

Having now acquired a good practical handwriting, let us advance one step and interest ourselves for a moment in card-writing.

Admiral Goldborough was a bluff old sea dog, and hated sham and pretence. An airy young diplomat, a great man of society and fashion, called on the admiral, and finding him out, left his card with the letters E. F. pencilled on it. The brave salt was puzzled thereby, and when the young man accosted him on the street and asked, "Did you get my card admiral?" he shouted out, "Yes! and what's the meaning of E. F. that you wrote on it?" "Oh, why that means *en personne*, that I called in person," "It does, eh?" said the admiral, and went off in a mood of disgusted meditation. In a few days he returned the call by sending his card around by a messenger, first writing S. B. N. in blue crayon. Again the two met. "You received my card, did you?" inquired the admiral. "Yes, and what does S. B. N. mean?" asked the polite young man. "Sent by a sinner!" thundered the admiral.

We are now so far advanced in penmanship that its complete *modus operandi* is so familiar to us as to be almost automatic. This leaves time to investigate the origin of language even anterior to writing as a means of conveying thought; and by careful research we have discovered that spoken language was first introduced to this world during Adam and Eve's first quarrel when our word brought an another.

The first attempts at writing were rude pictures of familiar objects and no signs of ideas. Afterward these signs bore less and less resemblance to the objects they were originally intended to represent, and in an artistic sense any one of them would have been considered a very bad sign, but at the present time the worst sign known is to sign another man's name to a note.

We have in this very exhaustive cyclopedia of penmanship anticipated the origin of written language, considered the qualities of the teacher of penmanship, the materials with which he is enabled to easily acquire untold epiphanies, and the manner in which it is done. We have now but to speak of rapidity of execution and our task is ended. Of course, other things being equal, the pains must be given to that person or class of persons who shall execute work in the minimum of time. Innumerable experiments have been conducted under the most varying circumstances with uniform result and the decision must now be considered final, that female copyists work more rapidly and for the very conclusive reason that they are always anxious to have the last word.

#### The Illustration

which is given upon this page is photographed from an original pen-and-ink specimen of our own design and execution; the size of the original is 28x48. We have the same lithographed and printed upon good paper 24x32 inches in size, a copy of which will be hereafter mailed to every person sending in his renewal or subscription for the JOURNAL, or should they choose the "Lord's Prayer," 19x24 or "Contest of Progress," 22x28 inches in size, they can have their choice by stating it with their subscription, or all three of the premiums for fifty cents additional to the regular subscription. Either of the premiums are richly worth the price of the subscription should any of our patrons desire a duplicate of the cut, they can have the same with any part of the matter, not desired, omitted, for \$7.20; the scrolls can be mortised at twenty cents each additional.

#### Glossy Ink.

A rich gloss may be imparted to any common writing ink by adding to the ordinary cooe bottle a small quantity of gum-arabic or white sugar. Caution must be exercised, as too much sugar will leave the ink sticky when dry, and too much of either gum or sugar will destroy the flow of the ink; most of the glossy ink advertised and sold for that peculiar quality, is simply common ink treated as above. Davids' School Ink or Maynard and Noyes' thus treated makes a lac ink for specimen work.

#### Will they Explain?

A recent subscriber to the JOURNAL from Rochester, N. Y., says: "I have just received a copy of the JOURNAL, and I was surprised that the postman of Rochester should run it down." The columns of the JOURNAL are open for their explanation; perhaps they can thereby assist us in our endeavor to make it worthy of their discriminating judgment and high appreciation.



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D. T. AMES, EDITOR AND PROPRIETOR.

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## Begin Subscriptions with the Volume.

It will be remembered that the next issue will begin a new and fourth volume of *The Journal*. As far as possible it is desirable that subscriptions should begin with the volume; subscribers will thereby more readily keep account of the period of their subscriptions; and where preserved, the files will be more complete and convenient for reference. We wish subscribers to begin in this mind, and only in the renewal of their own, but while soliciting the subscriptions of their friends.

Subscriptions may begin (until further notice) with any issue of the *Journal*, since and inclusive of No. 6, Vol. I, (Sept., 1874). All the *family* rates, book numbers, and the advance numbers for Vol. IV, *Oct.*, *Nov.* numbers, will be sent with each issue of either the "Lord's Prayer" or "Eagle" as premiums for \$2.50; for \$3.00 will be included both these premiums, and a copy of the "Centennial History of Progress," 2028.

The premiums above are worth the money as household or school-room pictures and to any admirer of fine artistic pen work they are each worth the entire amount.

## Shall I Renew my Subscription?

Is the question with many whose subscription expires with this number of the *JOURNAL*.

Well, yes, of course you will, and get a friend or two to join you for a club. If you have any doubt about it, just read our prospectus: the names of promised contributors, consider the premiums to be sent with the first number of the *JOURNAL*—alone worth your money—and the twelve numbers of the *Journal*—each to contain two or more fine pen art specimens from the pens of our best pen artists, and its columns filled with a constant fund of information invaluable to you as a teacher, pupil, or lover of skillful penmanship—consider all these and say if you can afford, yourself not to renew, or fail to invite your friends to subscribe. We shall anticipate your renewal, and hope for the club.

## Clubs.

Now is the time for our friends to secure teacher clubs for the *Journal*, as every writing teacher can easily secure a club from each of his classes and the greatest service he can do his pupils next to giving them a good course of instruction, will be to induce them to subscribe for the *JOURNAL*; this is also true of teachers.

Now in all the business colleges and public schools; they can not only secure the subscription of their pupils, but do them a substantial favor. Read our premium list; and if nothing therein named is desired, send for our special list of cash premiums—don't lose sight of the clubs—Great, or small, let them come! We repeat it, let them come!

## Premium List.

It is quite a consideration in all important documents. H. Triest & Co., Importers of Inks, No. 155 Fourth Avenue, New York, will send you with a bottle of their milk gall ink which is a strong black color, flows freely, and is warranted to retain its color for any length of time. It appears to be a commendable ink for general business purposes.

## Model Copy Books.

The publishers of the model Copy Books with sliding copies inform us that these books are obtaining great favor, and their success has been even beyond the large expectations which they were warranted.

We are glad to learn that this series is rapidly growing into popular favor.

## Appreciated.

We are pleased to meet the growing popularity of the practical writing lessons being given through the columns of the *Journal*, by Professor Kelley, which is evidenced by the numerous applications for permission to reprint them by other educational publications.

## A Remarkable Case of Alleged Forgery.

Within a few months a remarkable case involving forgery and fraud has been three times tried in the courts of New Jersey. From the evidence presented at the trials, it appears that in 1873, A. D. Gibbons exchanged a farm in Mahway, N. J., valued at \$30,000 with H. L. Potter for other property valued at \$14,000, taking a mortgage upon the farm from Potter; the remaining \$16,000 was refunded by subsequent payments by the first day of August, 1876, to \$9,300, at which time, as Gibbons alleged, a payment of \$300, to apply on the principal was made, and an endorsement entered upon the mortgage, and a duplicate receipt given for the same; but upon the other hand Potter alleged that he had paid \$8,300, which accords with the endorsement upon the mortgage and his duplicate receipt; Gibbons avers that he received a payment of only \$300, and that the endorsement and receipt, which he signed, were for that sum only, and that the word "eighty" was subsequently added to each as he believed, by Potter; and accounts for his opportunity for doing so in the endorsement as follows: After the \$300 were paid, and an endorsement made accordingly, Gibbons noticed that the usual figures expressive of the sum had been omitted, and so placed the balance due to Potter upon what he might as well add himself. Potter at once seized himself and apparently did as requested, folded the bond carefully, and returned it to Gibbons, who, without examining the same, deposited it in the customary place for safe keeping.

Subsequently when called upon for further payments, Gibbons referred to Gibbons \$1,000 with interest, as full payment for the mortgage which Gibbons refused, claiming \$9,000 with interest. When Potter says: "you know I paid you \$8,300 of the principal last August." "No," says Gibbons: "you only paid \$300." "I paid you \$300," says Potter, "and the balance of the endorsement upon the bond will prove it." Upon examining the endorsement on his bond, Mr. Gibbons, to his surprise, found that it did read for "Eighty-Three Hundred Dollars," and that the figures which he had requested Potter to add were still wanting, the following is a fac-simile copy of the endorsement as it now appears upon the bond:

are informed, eleven for conviction to one for acquittal. A subsequent trial, through the extraordinary effort of able counsel who tried the case purely upon technicalities, Potter was acquitted of the crime of forgery. The charge of fraud remains to be tried. The final decision of a case so remarkable will be watched with peculiar interest. We have inserted above an excellent fac-simile of the entire endorsement, that our readers and brother experts may apply their own skill to the examination, and shall be pleased to know how far they may agree with us in our opinion as expressed above, regarding the same.

## Increased Rates for Advertising.

Owing to the largely increased circulation of the *JOURNAL*, heretofore the regular rates per line, single insertion, will be twenty cents; no advertisement received for less than sixty cents.

## Writing Lesson.

BY D. F. KELLEY.



The Seventh Principle or Capital Stem is a prominent feature of all the Capital letters we have yet to analyze. It consists of a left curve from main slant beginning three spaces from base line, and continuing for one and one-half spaces downward, it joins a reversed oval, touching base line and extending half the height of principle, terminating one-third space from descending line, and one and one-fourth spaces above base. Length of oval, two and one-half spaces; slant, three degrees.

The importance of this principle must not be overlooked, as in these lessons it will appear in thirteen letters, or one-half the entire alphabet, and its use may be frequently extended to five other letters. We prefer, however, to limit this its use, and will add that several of the thirteen letters may have other forms from which, in a business point of view, this principle may well be excluded.

two upper points, between the two short lower turns and between last curves, each, one space; distance between the four long lines, at half the height, one-third space, each.

Capital T consists of two separate parts, a capital stem and a part called the cap. The cap should be made first, as correct proportions can more easily be attained than by trying to make the capital stem first, and the time required in making the letter in this order is much less. Begin two spaces from base line, with left curve ascending on main slant, one space; make short turn and continue upward with left curve parallel to first one, crossing right curve near the top line, to full height of letter, then change to right curve, terminating four spaces to right of point of beginning. The capital stem is modified by being shortened one-half space and by being curved more rapidly at top, the remaining portion being the same as in J, A, S, and M. Width of loop and spaces to left and right, each one-third space.

Form F precisely like T to the highest point, then continue with horizontal right curve to point, one third space to right of capital stem and one and one-half spaces from base line, then finish with slight left curve continued downward one-fourth space on main slant.

Begin at base line with ascending right curve, continuing two and one-half spaces, and uniting angularly with capital stem, the upper portion of which is straight, and the lower part unmodified. From a point three spaces from base line, and two spaces to right of capital stem, extend left curve to base line, one and two-thirds spaces to right of oval. This line should be nearly straight in its lower portion. Finish by crossing as in A. Distance between points at top, two spaces, between points of contact with base line one and two-thirds spaces; the space in capital stem above first right curve somewhat larger than that below.

The right curve and capital stem in K are like those in F and H. From a point three spaces from base line and two spaces to right of stem descend with left and right curve to capital stem, one and one-half spaces from base line, where a small loop should cross stem at right angles to it, then with a slight right and left curve descend to base line, touching it one and two-thirds spaces to right of stem, and by short turn unite with right curve terminating at head line, one space from preceding line.

## Our London Agency.

For the convenience of the great number of applicants for the *JOURNAL* and our publications in Great Britain, we have established an agency with the well known International News Company, 11 Boulevard St. (Fleet street), London, through whom the *JOURNAL*, or any of our publications may be safely and conveniently ordered; we hope thereby to largely increase our already numerous list of subscribers among our British cousins. Those who desire can continue to remit directly to us.

## A Reply to that Challenge.

A lengthy article received from Mr. H. M. Wilmet of Medford, Wis., in reply to Mr. Rathbun's article under the head of Challenge in the November number has been omitted from this issue for want of space.

## Aims' Compendium.

PRICE REDUCED.

Heretofore this work will be mailed on receipt of \$1.50. It is universally acknowledged to be the most comprehensive and practical guide in every department of arithmetic and displayed pen work ever published. No penman seeking to excel in ornamental penmanship can afford to be without it.

Look out for the New Year's Number of the *JOURNAL*, it will be interesting. Those not subscribers, should send ten cents for a specimen copy.

Rec<sup>d</sup> Mahway N. J. August 14<sup>th</sup> 1876 of H. L. Potter Eighty  
three hundred dollars in part pay ment of principal  
Sum due on this Bond A. D. Gibbons

Gibbons at once began proceedings for the foreclosure of his mortgage and the recovery of \$9,000 with interest. The case was ably tried before the Vice-Chancellor in Jersey, who rendered a decision in favor of Gibbons. Besides the contradictory statements of the parties themselves there could be but little evidence beyond that of expert testimony. Being called in that capacity, we gave it as our decided conviction that the word "eighty" in the endorsement did not appear to have been written continuously in a fac-simile copy of the same with the remainder of the endorsement. It had all the variations that would naturally exist were the space it occupied left a blank and subsequently filled by the same person, under circumstances changed, and as represented by Mr. Gibbons. The variation in the length of line, spacing of letters, angle of slope, peculiar abasc of parts of letters, and the dot to the *i*, extension of the word beyond the marginal line of the bond, the peculiar slip in the *y* as it crosses the *p* below, the marked difference in the whole general appearance of the word, the unnatural expression of the words "eighty-three hundred" in place of the more common "eight thousand, three hundred," and so many other circumstances were named as indicating that the word "eighty" was written at another time and subsequent to the balance of the endorsement.

Immediately subsequent to this trial Potter was indicted upon separate charges of forgery and fraud; upon the first trial for forgery the jury disagreed, standing, as we

yet, as they are so generally accepted as the standard capitals, we give them in this limited course of lessons, believing that, at least, nothing so beautiful as the capital stem will be so mutilated thereby.

Capital A consists of Capital A stem, united angularly at top to a slight left curve, diverging from left and continuing to base line. From this left curve, at one and one-fourth spaces from base, a left curve descends three-fourths of space, and crossing terminates at head line, one space to right of principal left curve. The crossing extends to a point midway between capital stem and right side of letter. Distance between points of contact with base line, one and two-thirds spaces.

Capital M consists of the first two spaces of A, with the addition of a left curve ascending two spaces to a point one space to right of second line. At half the height of the letter the distances between lines, measured horizontally, are equal.

The first and second lines of the letter M are the same as the stem of N, the third line uniting at bottom like third line of N, but extending with uniform curvature to a point three spaces from base line, and one space to right of capital stem. At this point it unites angularly with descending left curve, touching base line one space to right of preceding turn, and uniting by short turn to right curve, terminating at head line, one space to right of last curve. Distance between the













